

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1433.

LONDON, SATURDAY, APRIL 14, 1855.

PRICE
FOURPENCE
Stamped Edition, 5d.

KING'S COLLEGE, LONDON. — New Students will be admitted into the following Departments on TUESDAY, April 17th, 1855:

The THEOLOGICAL DEPARTMENT, which provides a course of instruction for those who propose to offer themselves as candidates for holy orders.

The DRAUGHTSCHOOL of GENERAL LITERATURE and SCIENCE, including Greek and Latin, Mathematics, English Literature, History, and Composition, French and German, and adapted for those Students who purpose to offer themselves for the Civil Service of the Hon. East India Company's service, or to procure the DEPARTMENT of APPLIED SCIENCES, which provides a course of instruction for those who are likely to be engaged in Civil Engineering, Surveying, Architecture, and the higher branches of Manufacturing Art.

The MILITARY DEPARTMENT, intended for the training of those who propose to offer themselves in the Army, or direct appointments in the Hon. East India Company's service.

The CIVIL SERVICE and COMMERCE DEPARTMENT, designed for those expecting or intending to offer themselves as candidates for posts in the Civil Service of Her Majesty's Government; &c. For those who are preparing themselves for Mercantile, or other similar pursuits.

Full particulars may be obtained from J. W. CUNNINGHAM, Esq. King's College, London.

R. W. JELF, D.D. Principal.

UNIVERSITY COLLEGE, LONDON.—PRACTICAL PHYSIOLOGY and HISTOLOGY.

Teacher—Dr. BOON HAYES.

This Course will consist of a Series of Microscopic Demonstrations of the Human Body, which will illustrate the le-

nically in Anatomical and Physiological Investigation. Demonstrations will begin on WEDNESDAY, the 2nd of MAY, at 3 o'clock, and be continued daily at the same hour, except on Saturday during the Summer Term. Fee 2s.

G. VINEY ELLIS, Dean of the Faculty of Medicine.

CHAR. C. ATKINSON, Secretary to the Council.

10th April, 1855.

UNIVERSITY COLLEGE, LONDON.—FACULTY OF MEDICINE.

The SUMMER TERM will commence on WEDNESDAY, MAY 2. Classes in the order in which the Lectures are delivered during the term.

Professor Lindley, Ph.D.

Pathological Anatomy—Professor Jenner, M.D.

Medical Jurisprudence—Professor Carpenter, M.D.

Practical Chemistry—Professor Williamson, Ph.D.

Midwifery—Professor—M. D.

Ophthalmic Medicine and Surgery—Professor Wharton Jones.

Practical Physiology and Histology—Teacher, Dr. Boon Hayes.

Maternal Medicina and Therapeutics—Professor Garrod, M.D.

Medical Clinical Lectures—Professor Walše, Prof. Garrod, and Prof. Jenner.

Surgical Clinical Lectures—Prof. Quain and Professor Williams.

Clinical Lectures—Prof. Quain and Professor Williams.

Practical Instruction in the Application of Bandages and other Surgical Appliances by Mr. Charles Williams.

Prospects may be obtained at the Office of the College.

G. VINEY ELLIS, Dean of the Faculty.

CHAR. C. ATKINSON, Secretary to the Council.

April 10, 1855.

UNIVERSITY COLLEGE, LONDON.—JUNIOR SCHOOL.

Under the Government of the Council of the College.

Head Master—THOMAS H. KEY, A.M.

The SCHOOL will RE-OPEN for New Pupils on TUESDAY,

the 17th of April, at a quarter past 9; for former Pupils on Wed-

nesday, the 18th, at a quarter past 9; at which time all the Boys

will appear in their places without fail. The hours of attendance

will be from 9 to 12, and from 1 to 4 o'clock, on Monday, Tuesday, and Wednesday, and Saturday are devoted to Drawing. The Sub-

jects taught are Reading, Writing, the English, Latin, Greek,

French, and German Languages, Ancient and English History,

Geography (both Physical and Political), Arithmetic and Book-

keeping, the Elements of Mathematics, Natural Philosophy,

and Chemistry and Drawing.

Fees for the Term, &c.

Prospects and further particulars may be obtained at the Office of the College.

CHAS. C. ATKINSON, Secretary.

9th April, 1855.

UNIVERSITY of LONDON.—EVENING CLASSES. for Candidates for Matriculation, Ordinary Degrees, and Honours, under the direction of Rev. J. HEYWOOD, M.A., and G. R. SMALLY, B.A., will be resumed for the ensuing Term on April 16.—Apply to BELL & DALY, 18, Fleet-street; or Mr. LEWIS, Gower-street North.

UNIVERSITY of LONDON.—MATRICU-

LATION. — A CLASS, for the purpose of Reading the Sub-

jects required for the Matriculation Examination at the London

University, will be opened in University College, by permission of the Council, on the 10th of April. It will meet on five days of the week, for two hours each day, and will continue until the 1st of June. The hours of meeting will be as nearly as possible in con-

nection with the usual College Lecture. Fee for the Course, £1. For

Further particulars, apply to Mr. ERNEST ADAMS, at the College.

University College, February, 1855.

HORTICULTURAL SOCIETY of LONDON.

GARDEN EXHIBITIONS.

Notice is hereby given, that the FIRST EXHIBITION of the Society will be opened by permission of His Majesty's Commissioners for the Great Exhibition of 1851, in the GROUNDS of GORE HOUSE, on WEDNESDAY, May 16.

Privileged Tickets, at 3s. 6d. each, are now issuing to Fellows of the Society, or their orders, at 21, Regent-street, daily, from 11 to 4.

BOTANICAL SOCIETY of LONDON.—

DISTRIBUTION of BRITISH PLANTS, 1855.—Members

are requested to send their Lists of Desiderata forthwith, marked on the EIGHTH page of the London Catalogue of British Plants.

20, Bedford-street, Strand.

1st March, 1855.

N.B.—The Herbarium may be inspected every Monday, Wednes-

day, and Friday, from Ten until Five. The Library is open on the same days.

ROYAL BOTANIC SOCIETY, Regent's Park.

The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT this Season will take place on WEDNESDAYS, May 1st, June 13th, and July 4th; and of AMERICAN PLANTS, MONDAY, June 18th.

Tickets of admission are now being issued; and may be obtained at the Gardens only, by orders from Fellows, or Members of the Society. Price, on or before May 3rd, 4s.; after that day, 5s. each.

DUBLIN STATISTICAL SOCIETY.—BARRINGTON LECTURES ON POLITICAL ECONOMY.

The Council of the Statistical Society will, on FRIDAY, the 11th of MAY, ELECT the F.R.A.S.C. PREBENDARY LECTURES for the current year. Applications from Candidates, with a Summary to be addressed before the 10th of May, to the Secretaries at 27, Summer-hill, Dublin, from whom further information can be obtained.

W. NEILSON HANCOCK, JOHN B. RIGGINS, R. HUSSEY WALSH, Secretaries.

LABORATORY—ROYAL POLYTECHNIC INSTITUTION.—JUVENILE CLASS.—SIMPLE MANIPULATIONS in CHEMISTRY, including the Preparation of the Gases, &c. Six Practical Lessons, including the use of Apparatus and Chemicals, One Guinea. Mornings at Eleven o'clock; Evenings at Seven.

ROYAL POLYTECHNIC INSTITUTION.—

Patron—H.R.H. PRINCE ALBERT.

A FOURTH COURSE of LECTURES has been especially prepared for the MONDAY EVENINGS.

PROGRAMME.

April 16.—On the Radiation of Heat, by the Rev. Professor Baden Powell, F.R.A.S.C.

" 23.—On the Detection of Poisons—Subject: Arsenic. By Dr. Normanby.

" 30.—On the Chemical Properties and Physiological Effects of Ether and Chloroform, by Cheverton, Esq.

May 7.—On the Comparative Anatomy of the Eye, by George Mathews, Esq., M.R.C.S. &c.

" 14.—On the Mechanical Properties of a Jet of Steam, by Dr. Bachofner.

" 21.—History of a Coral Island, by Trevethan Spicer, LL.D.

" 28.—Plants and Animals, their Differences and Resem-

blances. By Dr. Lister, F.R.S., F.R.A.S.C.

June 4.—Poets of the People, their Lives and Writings—Illustrative Readings, by Mrs. Balfour.

" 11.—The Antediluvian World, by Trevethan Spicer, LL.D.

" 18.—Poets of the People, their Lives and Writings, by Mrs. Balfour.

" 25.—Lecture on Astronomy, by Dr. Bachofner.

July 2.—Poets of the People, their Lives, &c., by Mrs. Balfour.

" 9.—Fourth Lecture of a Course on the Chemistry of the Non-Metallic Elements, by J. H. Pepper, Esq. F.G.S.

A. Inst. C.E. &c. da.

GEO. GODWIN, J. Hon.

LEWIS POOCOCK, J. Secs.

MEETINGS for AMATEUR CHORAL PRACTICE. Conducted by Miss DOLBY and Mr. LIN-

SAY, Soprano, &c. Singers, &c. &c. object the practice of Vocal Concerted Music of the highest order.

Terms, for Sixteen Meetings (including the use of Music). Two Guineas.—Prospects may be had at all the principal Libraries and Music Warehouses: of Miss Dolby, 2, Hindostreet, Man-

chester-square; and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde Park-square.

German Languages and Literature—Adolphe Heimann, Ph.D.

Professor of German in University College, London.

French Language and Literature—M. Adolphe Ragon.

Italian Language and Literature—Signor Valletta.

Location—J. Wilson, Esq.

Vocal Music—Professor Hullah, of King's College, London.

Harmony—W. Sterndale Bennett, Esq.

Drawing—F. S. Cary, Esq.

Drama—Gottfried Kinkel, Ph.D.

A Class is now formed for Drawing from the Life, under the superintendence of Mr. Cary.

Mr. Kinkel will lecture on Ancient History during the ensuing Term.

The Junior School will re-open on Tuesday, the 17th of April.

Particulars may be had on application at the College.

QUEEN'S COLLEGE, LONDON, 67, HARLEY-STREET.

Incorporated by Royal Charter, 1853.

For GENERAL FEMALE EDUCATION, and for granting Certificates of Knowledge.

EASTER TERM will commence THURSDAY, 19th April.

C. G. NICOLAY, Deputy-Chairman.

Under the Management of a Committee.

Pupils must be introduced by a Patron, or a Promoter of the College.

Patrons.

The Rt. Hon. and Most Rev. the Lord Archbishop of Canterbury.

The Right Hon. and Right Rev. the Lord Bishop of London—Visor.

The Right Rev. the Lord Bishop of Winchester.

The Right Rev. the Lord Bishop of Lincoln.

President.

The Right Hon. Sir James Stephen, K.C.B., Regius Professor of Modern History in the University of Cambridge.

Vice-Presidents.

The Hon. George Massey.

Sir Baldwin W. Walker, K.C.B.

Rev. Dr. George A. M.

The Rev. J. S. Boone, A.M.

The Rev. J. P. Gell, A.M.

The Rev. Baden Powell, A.M., Professor of Geometry, Oxford.

Edward Bullock, Esq., the Common Serjeant.

Treasurer.

B. Ferrey, Esq.

Rev. C. Mackenzie.

London County Council, Paddington Branch, Edgware-road.

Principal and Head Master.

The Rev. Charles Mackenzie, A.M., Prebendary of St. Paul's, and recently Head Master of St. Olave's Grammar School, South-wark.

The Names of the other Masters (who are already appointed) will be shortly announced.

FEES FOR THE PUPILS.

For Nominees, 5 Guineas, 6 Guineas, or 7 Guineas per Term; for non-Nominees, 6 Guineas, 7 Guineas, or 8 Guineas per Term, according to Instruction.

An Entrance fee of 2 Guineas; 1 Guinea per annum for Statuary.

Several of the other Masters (who are ready to receive Boarders) are ready to receive Boarders. Arrangements will be made for Pupils to Dine on the Premises, at the following rates:—for six days a week, 3s. 10s. a term; for 5 days, 3s. 8s.; for four days, 3s. 10s.

April 9th, 1855.

LADIES' COLLEGE, 47, Bedford-square.—The EASTER TERM will commence on MONDAY, the 19th of April, under the following Professors:

English Literature—Rev. J. Barnes, M.A., St. John's College,

Moral Philosophy—Ancient History—

Modern History—J. Langton Sandford, Esq., of Lincoln's Inn.

Mathematics—Rev. H. Hobson, M.A., Mathematical Master in

the Royal Hospital, Westminster.

Natural Philosophy—John Drew, Ph.D.

Physical and Political Geography—Gottfried Kinkel, Ph.D., formerly Professor of Modern Literature, History of Fine Arts

and Civilization in the University of Bonn.

Latin—J. Wilson, Esq.

English Languages and Literature—Adolphe Heimann, Ph.D.

Professor of German in University College, London.

French Language and Literature—M. Adolphe Ragon.

Italian Language and Literature—Signor Valletta.

Location—J. Wilson, Esq.

Vocal Music—Professor Hullah, of King's College, London.

Harmony—W. Sterndale Bennett, Esq.

Drawing—F. S. Cary, Esq.

Drama—Gottfried Kinkel, Ph.D.

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Mr. Kinkel will lecture on Ancient History during the ensuing Term.

The Junior School will re-open on Tuesday, the 19th of April.

Particulars may be had on application at the College.

HYDE HOUSE SCHOOL, WINCHESTER.—Dr. BRETT, assisted by Graduates from the Universities of

Oxford and Cambridge, and foreign Masters all of whom are resi-

dents with him, will give instruction.

ADMITTED NUMBER OF PUPILS, the Sons of Noblemen and Gentlemen,

with a view to prepare them for the Public Schools, Naval and

Military Colleges, or any of the various Professions.

His system of instruction includes—

1. The CLASSICS and MATHÉMATICS—in which the Pupils

are to be thoroughly well grounded, according to the most

approved methods.

2. THE MODERN LANGUAGES—to which special attention will

be paid, and for the acquisition of which more ordinary ad-

vanced methods will be adopted.

3. THE USUAL BRANCHES of an ENGLISH EDUCATION,

all, or any of which, may be made more or less prominent, according to the plan of study, as may be deemed desirable in each

individual instance.

4. PHYSICAL EDUCATION, DRAWING, FENCING, and MILITARY TRAINING, in which the Military Class receives special instruction.

The Establishment is divided into an Upper and a Lower

School. Pupils in the latter division are thus kept separate from

their seniors, both in the hours of study and recreation.

Religious instruction will be given by the parents of Pupils, and others including several Noblemen, Dignitaries of the Church, and individuals of high standing in society.

Terms.—If under twelve years of age, 50 Guineas per annum; above that

TO GENTLEMEN. — M. DELILLE'S FRENCH CLASSES, at 32, Elv-place, Holborn, assemble in the Evening three times weekly. They are of distinct degrees of forwardness, and the more advanced class is applied to the practice of French Conversation.

BRIGHTON COLLEGE. — The STUDIES of the COLLEGE will RECOMMENCE on MONDAY, the 16th instant A.M., when new Students will be admitted. H. COTTERILL, Principal.

ST. JOHN'S WOOD COLLEGE for LADIES, St. Chaffey-road, Carlton-hill.

The Classes for the Senior Pupils will commence on the 16th, the general School for the Junior ones on the 12th.

English—Leopold Smart, Esq.

French—Dr. Dolme.

Latin—Dr. Hartley.

Italian—Signor Maggioli.

Music—Ignazio Gibson, Esq.

Drawing—William Brereton, Esq.

Dancing—Madame Nickell.

NORTHUMBERLAND COLLEGE for LADIES, 42, CRAVEN-STREET, STRAND.

Superintended by MRS. LOUIS WATSON.

Visitors—The Rev. HENRY MCKENZIE, M.A., Vicar of St. Martin-in-the-Fields

EASTER TERM will commence on MONDAY, APRIL 16th, 1855, under the following Professors:—

Algebra, Geometry, and Arithmetic—A. D. Sprague, Esq. M.A. Biblical Literature—Rev. Sydney Clarke, M.A., St. John's Coll. Cambridge.

Botany—Dr. J. D. Hooker.

Drawing and Exercises—Mona Coulon.

Drawing: Figure—; Landscape and Perspective—H. W. Michelow, Esq.; and A. Peletier, Esq.

Elocution—Alexander Bell, Esq.

English Grammar and Composition and English Language and Literature—A. D. Sprague, Esq. M.A.

French—Mons. Tourrier.

Geography—Charles Galbraith, Esq.

German—Rev. A. Lowe.

Harmo. and Composition—H. C. Lum, Esq. R.A. Music.

History (Ancient and Modern)—Rev. A. G. Eduard, M.A., St. John's Coll., Cambridge.

Italian—Signor Maggioli, R.A. Music.

Latin and Natural Philosophy—Rev. J. K. Jennings, M.A., Queen's Coll., Cambridge.

Pianoforte—C. P. Foote, Esq., Principal R.A. Music, and H. C. Lum, Esq. R.A. Music.

Singing—F. R. Cox, Esq. R.A. Music.

Writing—W. McCulloch, Esq.

Prospectuses to be obtained on application at the above address.

A JUNIOR CLASS is open at the College.

THERE ARE VACANCIES FOR TWO BOARDERS.

Pupils are received at the Half Term.

DR. KINKEL'S CLASSES for LADIES, in GERMAN and the HISTORY of ART, and MARIAN KINKEL, GIRLS' GERMAN, ENGLISH, & MUSIC, will COMMENCE, after April 16th, in their residence, 6, Earlsbury-terrace. Twelve Lectures in English, on the History of Modern Art from the Sixteenth Century. An advanced German Class, for the History of German Literature during the Nineteenth Century, with practice in Composition and Conversation. Two German Evening Classes for Gentlemen. Particulars in the prospectus to be applied for to Dr. KINKEL, 6, Earlsbury-terrace, Paddington.

A SOUND CLASSICAL, MATHEMATICAL, SCIENTIFIC and GENERAL EDUCATION is afforded on moderate Terms at the LICHFIELD GRAMMAR SCHOOL.—For Prospectus apply to the Rev. J. G. CUMMING, M.A., F.G.S., Head Master.

BRIGHTON.—EDUCATION. — There are VACANCIES in a first-class Establishment where only Twelve Young ladies are received. A Parisian Governess resides in the house. Signor F. Lablache, Herr Kuhle, Messrs. E. de Paris, Michau, and other eminent Professors attend. References to Parents of Pupils. For Terms &c. address Misses B., care of Mr. Moland, 29, Belgrave-street, Oxford-street, London, where Prospectus can also be had.

PRIVATE TUITION. — A Married Clergyman, with no Parochial Duty, who is preparing a few Pupils for Addiscombe and others for Woolwich and Eton, will have a VACANCY after Easter for a Pupil, to whose health or Education great personal attention is required.—Address the Rev. E. H., Post-office, Tonbridge, Kent.

THE WIFE of a PHYSICIAN, residing in one of the Squares near Kensington gardens, wishes to take the entire charge of ONE or TWO LITTLE GIRLS to EDUCATE with her own Children under an accomplished Governess. The 15th instant, including every expense for education, board and dress—Address M. B., 12, Glasshouse-street, Regent-street.

PRIVATE TUITION. — A CLERGYMAN, M.A., of Cambridge, for some time Master of a Grammar School, and now resident in one of the Midland Counties, will be ready at M. 1st instant, to receive a LIMITED NUMBER of PUPILS, under the age of fourteen, to prepare for the Public Schools, Professions, &c. For terms, references, &c. address the Rev. O. K. Harris's Library, Bridge-street, Northampton.

A CLERGYMAN, of great experience in every Department of Education, and possessing very unusual facilities for the Application of his knowledge, in addition to the ordinary routine of instruction, RECEIVES into his charge SEVEN SONS of GENTLEMEN to fit for immediately active life, or to prepare for any of the Educational Establishments and Colleges. References of the highest character can be furnished, and every satisfaction given as to the thorough efficiency of the system pursued. Terms according to age and circumstances. For particulars address Rev. M. A. Cantab, care of Messrs. Watkins & Hill, 5, Charing-cross; or J. J. Griffin, Esq., 10, Finsbury-square.

GERMAN EDUCATION. — CANNSTATT, on the Neckar. Mr. HIRSCH, who formerly resided in England, has now four years past in his Establishment, will be in London until the 1st of May. His services are given to Gentlemen in London whose Sons are now under Mr. Hirsch's care—For prospectuses, Messrs. Walton & Maberly, 97, Ivyanne, Paternoster-row, Mr. Cotes, Bookseller, 128, Cheapside; for interviews with Mr. Hirsch, apply by letter to Mr. Cotes.

RESIDENT GOVERNESS. — A LADY, of experience in tuition, and who has resided several years in France and Germany, desires a RE-ENGAGEMENT in a Nobleman's or Gentleman's Family. Qualifications—English in its usual branches, French, German, Italian, and Music.—Address J. B., Barn's Library, Kensington-green, Surrey.

MR. B. H. SMART, formerly of Connaught-terrace, now of 37, WYNDHAM-STREET, Bryanston-square, acquires his Friends that he continues to INSTRUCT CHILDREN IN THE USES OF ENGLISH, to meet Classes in Families and Schools for English generally, and to engage for Public Readings and Lectures.

MR. CURT, of London, ANTIQUARY, &c., now in Town for the Loscombe Sale of Valuable Coins and Medals, returns to Paris on the 1st of April, to attend the Auction-House Sale of Coins and Antiquities, which is just published. Commissions as usual, executed at 10 per cent.—ADVERTISE, post paid, 15, Little-street, Leadenhall-square; or Hotel Brabant, Paris. Mr. Curt will be again in London about the 25th of April.

HYDROPATHY.—MOOR PARK MEDICAL and HYDROPATHIC ESTABLISHMENT, near Farnham, Surrey, within three miles of the Camp at Aldershot. This Institution is now open for the reception of Patients under the Superintendence of Dr. EDWARD W. LANE, A.M. M.D. Edit.—Dr. Lane may be consulted in London every Tuesday between half-past 12 and 2, at 6, Conduit-street, Regent-street.

MILD SEA-AIR. — THE WIDOW of a SURGEON and her Daughter RECEIVE DELICATE CHILDREN or YOUNG LADIES requiring Sea-Air and Bathing. They have had much experience in the care of invalids, and devote as much attention to education as the health of the Pupils will permit. References given and required.—For all particulars, address W. M. Greenbridge, Paternoster-row.

BRIGHTON.—A HOME for INVALID and ORPHAN CHILDREN of the Higher Classes, in a superior Mansion in the most delightful and healthy part of Brighton. Only a limited number taken, and from the age of one month to twelve years. A Governess, Nurses, and every suitable accommodation. References permitted to several eminent Medical Men in Clerkenwell.—Address A. C. L., care of Mr. Wallis, 6, Bartholomew-street, Brighton.

LONDON INSTITUTION. — A Share in the above Institution, with Bronze Medal, to be sold on moderate terms. The Subscription is paid up to next Midsummer.—Address to R. N. no. 1, Fenchurch-street.

LETTERS in LITERATURE and COMPOSITION. — Manuscripts prepared for the Press.—Address to A. H. M. Newman-street, Oxford-street.

ART ABROAD. — An Artist, proceeding to Italy, would enter into arrangements for undertaking some few additional Commissions for Copies or Sketches from Pictures in the Galleries of Florence and Rome. Pictures may be seen, during the week commencing Monday the 16th, at Mr. Colls', 168, New Bond-street.

PARTNERSHIP.—WANTED, by a BOOK-SELLER and PUBLISHER in LONDON. A Gentleman of energy and capital to join him as PARTNER. The Business is a profitable and increasing one, and will form an eligible opening for an Income-Partner. About £2,000 required.—Address, as in first place by letter only, to Messrs. RICHARDSON & SALTER, Soho-street, Golden-square.

MANUSCRIPTS. — Persons possessing LETTERS or other MANUSCRIPTS relative to the FRENCH REVOLUTION of 1789, would greatly oblige an Author who is in search of such documents, by communicating with Mr. G. WILLIE, Bookseller, Great Piazza, Covent-garden.

ENGRAVINGS BROUGHT WITHIN THE REACH of ALL. — Immense quantities of first-class Pictures (chiefly from Salers), at unheard-of prices. One instance—Morning and Evening (pupil at 21s.), 3d. per pair. For further information, apply to Mr. W. W. W. W., 1, Pall Mall, or to the Folio.—For Catalogue of some of the chief subjects, see the *Athenaeum* of March 31st, 1855.—J. MARLEY, 9, Wellington-street, North, Strand.

INSTITUTE of PHOTOGRAPHY, 179, REGENT-STREET.—Portraits, Copies of Pictures, Sculpture, &c. for ILLUSTRATION in every department, by MR. ARCHIBALD LEWIS COCKER. Photographic Apparatus of all kinds, with the necessary Chemicals, constantly on Sale.

MR. LAROCHE begins to inform his Patrons and the Public in general, that having succeeded in the late important action of Talbot v. Laroché, in establishing that the Photographic process as practised by him is different from, and very inferior to that of Talbot, he has determined to abandon it, and to confine himself to the making of his own original Portraits, by his instantaneous method, at his Rooms, 65, Oxford-street, two doors from Wells-street, where an inspection of the life-size and other Portraits is respectfully solicited.

MAYALL'S PORTRAIT GALLERIES, 224, BEGENT-STREET, corner of Argyle-place.

DACTYLOGRAPHY and STEREOSCOPIC MINIATURES in the highest style, Arkwright-dale.

Mr. Marval has proved his mastery over the art by producing photographic portraits of the full size of life * * without the slightest sacrifice of definition, or the smallest approach to distortion,—indeed, the errors and peculiarities of former impressions appear to be corrected.—*Athenaeum*, July 29, 1855.

Mr. Marval's portraits are equal to, if not superior to, such of the daguerreotype: they are as superior to the generality of such pictures as a delicate engraving is to a coarse woodcut.—*Art-Journal*, Nov. 1853.

* More pleasing, and far more accurate than the generality of such pictures.—*Times*, July 17, 1854.

ADVERTISEMENTS for the MAY Number of the DUBLIN QUARTERLY JOURNAL of MEDICAL SCIENCE, should be received not later than the 25th instant.

Dublin: Hodges & Smith, Grafton-street. London: Simpkin, Marshall & Co.

NORTH BRITISH REVIEW, No. 45.—The latest day for receiving ADVERTISEMENTS and BILLS in London will be Thursday, the 19th instant.

London: Hamilton, Adams & Co. Edinburgh: W. P. Kennedy.

ADVERTISEMENTS for the forthcoming Number of the DUBLIN QUARTERLY JOURNAL of the PHOTOGRAPHIC SOCIETY, are to be sent to the Publishers on or before Thursday next, the 19th of April.

Taylor & Francis, Red Lion-court, Fleet-street.

OLD BOOK BUYERS are respectfully solicited to order the APRIL CATALOGUE, which is gratis and post free, on receipt of one postage stamp, addressed,

W. B. Kelly, 8, Grafton-street, Dublin.

WANTED, a copy of the **ABBOTSFORD EDITION** of ROB ROY and IVANHOE, also a copy of Vols. III. and IV. of the same Edition.—Apply, stating price, &c. to No. 34, Street Brothers, 11, Seize-street, Lincoln's Inn-fields, London.

COST 25/-, OFFERED for 5/-. — For immediate SALE, about 4,000 FAC-SIMILES of Royal, Baronial, Religious, and Municipal Seals of England, in Sulphur, arranged in Cabinets, with Catalogue.—Apply to F. G. Dowry, Bookseller, Bridgwater, Somerset.

A LIBRARIAN or SECRETARY. — A Gentleman of middle age, active habits, literary tastes, and moving in good society, is desirous of an APPOINTMENT as LIBRARIAN or SECRETARY to a Nobleman or Gentleman. He has had a long practical acquaintance with every branch of Literature, Ancient and Modern, is an experienced Cataloguer, a good Correspondent and rapid Penman; familiar with Latin, French, and German, and accustomed to composition. His testimonials are unexceptionable.—Address J. L. care of R. R. Greig, Esq., 4, Gray's Inn-square.

HOOKHAM'S LIBRARY. — THE NEWEST BOOKS—the best and cheapest supply to Single Subscribers, Families, Book Societies and Clubs in Town or Country. Full particulars on application.—15, Old Bond-street, London.

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LONDON, SATURDAY, APRIL 14, 1855.

REVIEWS

Meleager: a Tragedy—[*Meleager, Eine Tragödie*]. — Novels — [*Novellen*]. By Paul Heyse. Berlin, Hertz; London, Williams & Norgate.

Herr Heyse is a young German poet, whose talents met with early acknowledgment and reward. He is one of the stars in that poetical constellation (as yet of more promise than brilliancy) which shines round the throne of Munich. Schemes for the protection of Art and of Poetry seem always to have filled the mind of Maximilian the Second, — himself distinguished by poetical gifts of such an order that even Count Platen, in one of his most stately and high-flown odes, could address to him words like these :—

Der du selbst in der Brust die Glut melodischer Dichtung
Hegst, dem Vater gleich, und der Kunst tiefsteinige Meister
Hebst.

This was in 1831. Ten years later, the then Crown Prince sent out (through the medium of the late Minister of State, Eduard von Schenk) a circular invitation to the most eminent German poets to gather round him, and to form under his patronage a "Dichterbund," — in fact, a poetical Guild of Literature. A poetical annual ('Musenalmanach') and a critical review were to have been published by this Poets' Union; yearly prizes of golden goblets and golden laurel-crowns (or, to those who preferred it, a good round sum of ducats instead) would have been awarded, by the Prince's munificence, to the best productions in epic, dramatic, and lyric composition. Old King Ludwig himself volunteered to be one of the judges at the future Olympic games of the German poets. This plan, however, failed at the time. Uhland wrote bluntly back, that, to his belief, poetry and royalty would never go well together in these days. Other of the invited poets answered in a similar way. The scheme was therefore abandoned for a time; but the course followed by King Maximilian ever since his accession clearly shows that he never ceased to cherish it, only waiting for a period more favourable to its execution, and meanwhile remodelling and modifying it to the best of his maturer judgment. What he has done for poetry and poets in the last few years is not exactly what he proposed to do in 1841, but it is more and it is better. He has surrounded himself by a circle—not of old and long-established celebrities, like the King of Prussia in 1840, but of young and rising talents, full of hope and promise, to whom, with all the liberality of a royal Mæcenas, he has given a free and independent position near his person; asking in return neither the services of office nor even the customary tasks of laureateship, but only the conscientious cultivation, the quiet and steady development of those faculties which he has sheltered from the cares and the harassing necessities of life. This is good and noble indeed; and if the harvest should not answer the sowing — if the exploits of the literary Knights of the Round Table of Maximilian the Second, of Bavaria, should happen, in future times, not to be thought equal to those of the spiritual chivalry of Karl August, of Weimar, the fault can never be imputed to the intentions and the goodwill of the younger Mæcenas. Certain it is, that in the days of Goethe and Schiller it was far more easy for the German poet to accept princely favours than at present, when he is no sooner distinguished by the princes than he is looked on with suspicion by the people; while, on the other hand, the powers overlook, or even hate and persecute, him as soon as he is the declared

favourite of the multitude. There is something in this which, we cannot but think, also weighs heavily (though perhaps unconsciously) on the minds of the young men of Munich, to such an extent even that it acts as a drawback on the free development of their poetical powers. The Star of the Order for Literary Merit (also newly created by Maximilian the Second) glitters on the breasts of Herren Dingelstedt, Bodenstedt, Heyse, and von Geibel; but the stubborn independence of Uhland (courted again, even after the refusal of 1841) sent it back most unceremoniously.

The author of 'Meleager' and the 'Novels' has not, like Herren Dingelstedt, von Geibel, and others on account of court successes, forfeited public confidence. The nation at large does not yet know much of him. Up to this time he is only a favourite with the more refined classes of society; his talents, great and unquestionable as they are, have made him the poet *par excellence* of some exclusive literary circles: — universally popular (and therefore envied or distrusted) as yet he is not. We sincerely wish that these halcyon days of his Muse may be turned to account by him, before their smooth and even current is ruffled by the gusts and gales of the ever-changing *aura popularis*.

The two little volumes before us (the first-fruits, we believe, of the young Laureate's happy leisure at Munich) show in a pleasing way that he is seriously occupied in cultivating his rare gifts. He is conscious of his mission as well as of his successes; but, thinking "that which he has done but earnest of the things that he shall do," he is eager and active to justify the good opinion entertained of him by ever-new productions following each other in rapid succession.

In 'Meleager' he treats the well-known Greek tradition — prompted, perhaps, in the choice of his theme by some sonorous fragments of his great master of form, Count Platen, who, not long before his death, contemplated a tragedy on the same subject. Althaea, to whom the Fatal Sisters have given the ominous power over the life of her madly-beloved son, thinks herself, as it were, one of the Fates: she wishes to direct imperiously the will and the inclination of her son; and when Meleager, vigorous and self-willed, shakes off this most loving but most intolerable of all despotsisms, — when he confers his free love on Atalanta, killing at the same time his uncle, who treats him as a boy, — the unhappy mother, blind with passion, throws the fatal billet into the flames, and repents only when it is too late. A subject like this is grand and tragic indeed, — and as far as the poet's giving himself up to his theme is concerned, Herr Heyse undoubtedly has done it justice. The characters are drawn with precision; — the diction, elegant and forcible, pulsates with life and passion; — some passages are not only beautiful, but almost bordering on the sublime. Nevertheless, we are bound to say, that we are not entirely satisfied with the work. There is too little of the drama in it; the action moves within narrow bounds, and, for the greatest part, is laid behind the scene. The talent of the writer — as is visible by the interwoven songs, by the Chorus of the Fates, in the last scene, and by some excellent descriptions — leans evidently more to lyric and epic poetry than to the drama. Besides this, we have another objection. Deterred, perhaps, by the but indifferent stage success of the original classic drama of the Greeks as revived by Tieck and others about ten years ago, and wishing, most likely, to bring his characters nearer to the modern heart, Herr Heyse has written his tragedy,

not in the metres of Æschylus and Sophocles, not even in our own noble blank verse, but in a varying rhymed measure, after the pattern of Goethe's 'Faust.' This, we believe, is decidedly a mistake. We do not like to hear Atalanta speak like Gretchen — just as we dislike the Alexandrines of Corneille and Racine from the lips of Phœdra and Sabina. The little bells of rhyme jingling about these stately classic figures produce an effect, to our feeling at least, similar to that produced by the falling of the rosy light on the marble limbs of Dannecker's Ariadne in the Villa Bethmann, at Frankfort. It is pretty, but out of style. Moreover, the fault does not stop here. A great deal of what Herr Heyse's characters have to tell us is modern in feeling as well as it is modern in form.

In the "Novels" (Englishmen, by-the-bye, would call them "Tales," Herr Heyse using the word "novel" in the original sense of the Italian *novella*), we meet our author in a different province, — and in one, we are inclined to say, which is more within the reach of his faculties than the drama. These four little tales are conceived with a poet's heart, and dashed off with an artist's hand. They are simple in plot and construction, but they show acute psychological observation; — they are full of terse and graphic descriptions; — and, with regard to form and diction, are of an exquisite roundness and finish. A fresh and healthy moral atmosphere pervades them all. To show the author's tone and manner, we translate a passage from 'La Rabbia,' an Italian village story, "full of the warm South," and, to our taste, the best tale in the book. 'La Rabbia' is a beautiful young peasant girl of Sorrento, who, because her father has been a very bad husband to her mother in his day, has become afraid of matrimony, to such a degree even that she has forsaken marriage — and love too, because it would lead to marriage. She shuns, in a wild and proud way, the young men of the village, — and they, in revenge, have given her the surname of "La Rabbia." One of them, Antonino, the boatman, loves her passionately, — and she too, as we learn afterwards, looks on him with no indifferent eyes. But because she feels that Antonino could become dangerous to her, she avoids him more than all the rest. One fine hot summer day it happens that he rows her over to Capri, where she has to do some business for her mother. On their passage out a good old priest keeps them company; when they return, however, chance affords them a long *tête-à-tête*. —

Bidding them a hasty farewell, he ran down to his boat, loosened it from its moorings, and stood waiting for the girl; who, again taking leave of the host and hostess, proceeded towards the boat with lingering steps. She first looked round on every side, as though she expected some one might cross with them. But the shore was deserted; the fishermen slept or were at sea with their nets; a few women or children sat by the doors sleeping or spinning; and the strangers who had come over in the morning, awaited a cooler time of day for their return. She had not much time, however, to look around, for before she could prevent it, Antonino had caught her in his arms, and carried her like a child into the boat, and, springing after her, with a few strokes of the oars they were in the open sea. She sat herself in the forepart of the boat, and half turned her back on him, so that he could only see her sideways. Her features were still more serious than usual. Her hair hung deep over her brow, and round her delicate nostrils trembled a resolute expression; her full lips were firmly closed. After they had for some time silently pursued their voyage, she felt the heat of the sun, and took the bread out of the handkerchief, which she wound round her head. She then began to eat the bread and make her dinner, for at Capri

she had eaten nothing. Antonino did not long suffer this. He took two oranges from one of the baskets which he brought over full in the morning, and said: "There you have something to your bread, Laurella. Do not suppose that I have saved them for you. They fell out of the basket into the boat, and I found them when I brought back the empty baskets."—"Eat them yourself. My bread's enough for me."—"They are refreshing in the heat; and you have walked a long way."—"They gave me a glass of water yonder, and that has refreshed me."—"As you like," said he, and let them fall again into the basket.—A fresh silence. The sea was as smooth as a mirror, and scarcely rippled round the keel. The white sea-birds, too, which have their nests in the holes of the shore, pursued their prey in silence.—"You might take the two oranges to your mother," recommended Antonino.—"We have some at home; and when they are gone, I can go and buy more."—"But take them to her with my good wishes."—"But she does not know you."—"Then you can tell her who I am."—"But I do not know you either."—This was not the first time that she had thus refused to know him. A year back, when the painter came to Sorrento, it happened one Sunday that Antonino was playing with other boys at *boccia* in an open place by the chief street. There the painter first met Laurella, who, with a water-jug upon her head, passed by without taking notice of him. The Neapolitan, struck by her appearance, stood still to look after her, although he was in the midst of the players, and could with two steps have left the way clear. A bowl that struck him by no means softly on the ankle reminded him that this was not the place to be lost in thought. He turned round as if he expected an apology. The young fisherman who had thrown the bowl stood silent and sturdy among his friends, and the stranger thought it advisable to avoid a dispute and depart. The affair, however, was talked about and remembered when the painter openly paid court to Laurella. "I do not know him," she said petulantly, when the painter asked whether she refused him on account of that ill-bred boy. But the talk had come to her ears. Subsequently, when she met Antonino, she very well remembered him. And now they sat together in the boat like the bitterest enemies, and the heart of each beat violently. Antonino's usually good-humoured face was turning red; he rowed with such violence that the foam sprinkled his face, and his lips trembled at times as though he muttered angry words. She pretended to observe nothing, and looked as unconcerned as possible,—leaned over the side of the boat, and let the water glide between her fingers. She then untied her handkerchief, and arranged her hair as if she were alone in the boat. But her eyebrows trembled, and in vain she held her wet hands against her burning cheeks to cool them. They were now in the open sea; and near and far no sail was to be seen. The island was distant behind, and the coast lay far off in the sunny vapours; not even a sea-gull flew across that wide solitude. Antonino looked round about him. A thought seemed to rise up within him. The rudeness suddenly left his cheeks, and he let the oars fall. Involuntarily Laurella looked around, surprised, but fearless. "I must make an end of it," broke forth the boy. "It has lasted too long, and I wonder it has not brought me to the grave. You know me not, you say. Have you not long enough seen how I pass you like a madman, and had my heart full to pour out before you? But you pout, and turn your back on me."—"What should I have to say to you?" she replied tartly. "I have indeed seen that you wished to make acquaintance with me; but I had no mind to fill people's mouths about nothing at all. For I do not wish you for a husband; no, nor any one else."—"Nor any one else? You will not always say so, because you have refused the painter? Bah! you were a child then. Some time or other you will feel solitary; and then, mad as you are, you will take the first that comes."—"No one knows his own future. It may be that I may change my mind. But what is that to you?"—"What is that to me!" He sprang up from his seat, so that the boat rolled. "What is that to me! And can you ask that when you know the state of my mind? May he perish miserably whom you

treat better than me!"—"Have I ever promised myself to you? Can I help it, if you take such foolish notions into your head? What right have you over me?"

"Oh," he exclaimed, "it is not indeed written, and no lawyer has engrossed it in Latin and sealed it; but this I know, that I have as much right to you as I have to go to heaven if I am an honest fellow. Do you suppose that I will stand by, when you go to the church with another, and the girls pass me shrugging their shoulders? Shall I allow such a slight to be put upon me?"—"Do what you like. I am not afraid, threaten as you will. I, too, will do as I like."—"You will not long talk in that manner," said he, whilst his whole frame trembled. "I am man enough not to allow my life to be destroyed by such an obstinate creature! Do you not know that you are here in my power, and must do what I will?"

She shuddered slightly, and looked at him with flashing eyes. "Destroy me, if you dare!" said she, slowly. "One must not do things by halves," said he, and his voice lowered. "There is room for us both in the sea. I cannot help thee, child" (he spoke almost pityingly, as if in a dream)—"but we must go down, both of us, and now!" screamed he, and seized her by both arms. But in an instant he drew back his right hand—the blood streamed from it,—she had bitten him deeply. "Must I do what you will?" she exclaimed, and thrust him with a sudden movement from her. "Let us see whether I am in your power!" With this she sprang over the side of the boat, and disappeared for a moment in the deep. She rose again immediately; her dress clung close to her; her hair was loosened by the waves, and hung heavily over her neck; she struck from her arms, and without a word swam direct from the boat towards the shore. Terror seemed to have benumbed his senses. He stood bending forward in the boat, staring, fixedly, after her, as if a miracle had been performed before his eyes. Then shaking himself, he sprang to his oars, and rowed after her with every energy he could command, while the bottom of the boat became red with his flowing blood. In a minute he was by her side, in spite of her exertions. "By Maria Santissima!" he exclaimed, "come into the boat! I have been mad; God knows what darkened my reason! It came into my head like lightning from heaven, and inflamed me that I knew not what I did or said. You need not forgive me, Laurella; only save your life, and come in again." She continued swimming, as though she heard nothing.

"You cannot reach the land; it is still two miles. Think of your mother. If anything should happen to you she would die with horror." She measured with a glance the distance from the coast. Then, without answering him, she swam to the boat, and seized the edge with her hands. He stood up to help her; his jacket, which lay upon the seat, slid into the sea as the boat swayed over with the girl's weight; she sprang lightly up, and clambered to her former seat. When he saw that she was safe, he seized his oars again; whilst she wrung out her dripping skirt, and pressed the water from her hair. She then, for the first time, observed the blood on the bottom of the boat. She cast a hasty glance at the hand which grasped the oar as though it were unbroken. "There," said she, and reached him her handkerchief. He shook his head, and rowed on. At last she rose, stepped towards him, and bound the handkerchief round the deep wound. Then, in spite of his opposition, she took the oar out of the wounded hand, seated herself in front of him, and—without looking at him, keeping her eyes fixedly on the oar, which was red with blood—with powerful strokes urged on the boat. They were both of them pale and silent. When they neared the shore they met some fishermen who were casting their nets for the night. They called out to Antonino, and rallied Laurella. Neither looked up, nor answered a word. The sun was still pretty high above Procida when they reached the beach. Laurella shook her skirt, that had nearly dried itself on the way, and sprang ashore.

Herr Heyse is one of those few among the younger poets of his country who really hold a mission from the Muse, and to whose future the literature of Germany may look forward with confident expectation. We shall be happy to meet him again, and doubt not that greater and

riper compositions will follow in due time studies like 'Meleager' and the 'Novels.'

Lives of the most Eminent English Poets. By Samuel Johnson; with Notes by Peter Cunningham, F.S.A. Vol. III. Murray.

The Bristol Bibliographer. Bristol, Kerslake.

UNDER ordinary circumstances, we should have been content to announce the completion of this edition of Johnson's 'Lives of the Poets,' with an acknowledgment that the last volume fully justifies the promise of the first, and our commendation. As, however, Mr. Cunningham has in his Notes more than once referred to the articles on Pope which appeared some time since in the *Athenæum* [Nos. 1393—1395],—and as he is announced as assistant editor of the long-promised edition of Pope's works,—it may be well to offer a few words of explanation where he appears to have mistaken our meaning.

Mr. Cunningham considers our argument and evidence respecting "the Unfortunate Lady" as "an ingenious attempt to identify the *Unfortunate Lady with a Mrs. Weston!*"—not successful, because "the verses in which she is said to be lamented as dead were actually published seven years before her death."

Now, if the reader will be pleased to refer to the *Athenæum* [No. 1394], he will see how far the facts justify Mr. Cunningham's statement and comment. He will there find that the biographers of Pope, after century of research, had come to the conclusion that "the Unfortunate Lady" was a Mrs. Winsbury, or Wainsbury,—"the Mrs. W. of Pope's letters:"—that Pope himself had ingeniously contrived to help them to the conclusion. And we undertook to prove, and did prove, that the "Mrs. W. of Pope's letters" was neither "Mrs. Winsbury, nor Mrs. Wainsbury, nor 'the Unfortunate Lady,'"—but a Mrs. Weston, of Sutton; and that Mrs. Weston lived "years after" the "visionary sword" and "bleeding-bosom gored" had sent "the Unfortunate" to "the pitying sky!"

Whether this was an "attempt to identify the Unfortunate Lady" with Mrs. Weston, we shall leave to the judgment of the reader.

Mr. Cunningham is of opinion that Mrs. Rackett was the daughter of Mr. Pope by a previous marriage, and not, as generally believed, and assumed in the *Athenæum*, of Mrs. Pope by a former husband. The facts adduced do not appear to us of much weight. "Pope's father," says Mr. Cunningham, "in his will speaks of 'my son-in-law Charles Rackett, and my dear daughter Magdalen Rackett,' by which it is clear the woman was nearer related to him than the man." So she would have been, whether his own daughter or his wife's daughter. But Pope, in his will, calls Magdalen Rackett his "sister-in-law"; and twice in one letter speaks of Mr. Rackett as his "brother." Magdalen Rackett herself, writing to Pope's mother, begins the letter "Dear Mother," and concludes "Dear Mother, your dutiful Dau"; yet in the same letter she makes mention of "my mother Rackett." On another occasion she speaks of Pope as "my brother" [Athen. No. 1393]. What can be inferred from these contradictions, but that Magdalen Rackett, no matter whose child she was, had been brought up in a loving and beloved family, and stood in relation to them as to a father, mother, and brother? There is, however, another fact shown by the elder Pope's will, and not adverted to by Mr. Cunningham, that he bequeathed to Mr. and Mrs. Rackett six pounds each for mourning, and no more,—which runs, we think, counter to Mr. Cunningham's inference; for if his conjecture

be true, Mr. Pope must have given his daughter her entire fortune while he and his wife were living; in which case, considering the fortune he left to his son, he must have been a much richer man than even we had supposed,—to say nothing of the idle talk of the biographers about his poverty.

But the old stories about the poverty of the father and the profits of the translation of Homer are likely, we think, to be somewhat modified by the new Editors. We took leave [No. 1393] to doubt "the doubtless" of Dr. Johnson, that Pope purchased an annuity of five hundred a year out of the profits of his "Homer." We showed from unpublished letters that, shortly after his father's death, Pope had about 2,000*l.*, which he was anxious to invest in an annuity. Mr. Cunningham corrects Johnson, and says the annuity charged on the estate of John of Bucks was 200*l.*—not 500*l.*—a year, which agrees with our statement.

As to the state of the Fenton MSS. of the books of Homer which Fenton translated for Pope, we have on record some strange contradictions, all the more startling when it is known that these MSS. are daily open to inspection in the British Museum. Johnson says, "they have very few alterations by the hand of Pope." Mr. Cunningham tells us, "the first and fourth are crowded with Pope's alterations." Now we happen to have before us a letter, by George Steevens, a very careful observer, addressed to Dr. Johnson, on this very subject, and he confirms Johnson's statement—indeed, makes the fact the ground for inference and argument:—

"Hampstead Heath, Oct. 27th, 1780.

"Dear Sir,—You have taken notice of a disposition between the prices paid by Pope to Fenton and his coadjutor. I was once told (by Spence or Dr. Ridley) that Pope complained he had more trouble in the revision of a single book translated by Broome than with all that were executed by Fenton. Three of Fenton's books, in his own handwriting, are preserved in the Museum, and countenance, on one part, the observation of Pope; for I do not think that in any one of these he made many more than a dozen corrections. He changed, however, the two first lines of the first book, which originally stood thus:—

The man for wisdom fam'd, O Muse! relate,

Through woes and wanderings long pursued by fate.

Broome's MSS. are not in the Museum; but, if the complaint was just, his assistance proved less valuable to Pope than Fenton's. To the weary translator of thirty-six books of Homer a laborious revision of eight more was as unwelcome as it might be expected. Excuse the hurry in which this is written, and do me the honour to believe me your ever faithful, obliged and obedient,

G. STEEVENS."

The date of the year is doubtful; but, from the tone of the letter, we incline to the opinion that Steevens wrote it after a perusal of the life of Broome in manuscript.

Mr. Cunningham accepts as true and repeats the story that Pope received a large sum of money, 1,000*l.*, from the Duchess of Marlborough to suppress the character he had drawn of her under the name of Atossa. We utterly disbelieve it. Mr. Cunningham refers to the well-known passage in a letter from Bolingbroke to Marchmont in proof.—

"Our friend Pope, it seems, corrected and prepared for the press, just before his death, an edition of the four Epistles that follow the 'Essay on Man.' I am sorry for it, because, if he could be excused for writing the character of Atossa formerly, there is no excuse for his design of publishing it, after he had received the favour you and I know; and the character of Atossa is inserted."

By no possible ingenuity can we deduce from this paragraph proof that Pope ever received a thousand pounds, or a thousand pence, or a single sixpence from the Duchess; "the favour" may

mean anything or nothing—a courtesy, a compliment, a civility of any sort; and the fact that he did insert the character of Atossa while the Duchess was living is proof to the contrary,—for no man, out of Bedlam, would have thusly put it in the power of that clever and unscrupulous woman utterly to ruin his character, which on such points was absolutely without stain and without suspicion. But to this letter when found was appended in pencil "1,000*l.*," and the Editor of the Marchmont Papers conjectures that the pencil note was in the handwriting of his father, Mr. George Rose, and that the father meant thereby to intimate that a thousand pounds was "the favour" to which Bolingbroke referred. What! and is this conjectural interpretation by one person of what may have been meant by another, who could know nothing of the facts, to shake our faith in the character of a man who never asked, never sought, never accepted favours, who more than once declined them—even a pension for life from the Crown?

Respecting the epitaph "On Mrs. Corbet, who died of a cancer in her breast," Mr. Cunningham states that it "was first printed in D. Lewis's Miscellaneous Poems, 1730," which we doubt; and he describes what was said on this subject in the *Athenæum* as an attempt "to show that it was really written on a Mrs. Cope." We have no objection to this report of what we said,—although we certainly intended rather to throw out a speculative possibility or probability for the consideration of Mr. Cunningham & Mr. Croker than dogmatically to assert anything. We hoped to put the new Editors on their guard against certain mystifications in the early life and writings of Pope, which have misled all former editors, from Warburton himself to Mr. Carruthers. We proved that the early correspondence of Pope was not to be relied on; that the letters which were published by Pope, and have for more than a century appeared as addressed to Trumbull, Addison, Craggs, and others, were not one-half of them so addressed; that the famous letter to Addison of the 20th of July, 1713, "dictated," we were told, "by the most generous principle of friendship," and which has given rise to so much comment, was a mere manufacture; that the epitaph which figures in his works and professes to have been written on King William's Secretary of State, Sir W. Trumbull, was written on King James's Secretary of State, John Lord Caryl! — Seeing these things and numberless others of a like character, we thought it not improbable that the epitaph in question was really written on Pope's humble friend, Mrs. Cope, who did die of a cancer in her breast under circumstances that, as we showed, roused all that was noble and generous in Pope's nature and awakened his deepest sympathy, rather than on a Mrs. Corbet, with whom it is not known that he had the slightest acquaintance; whose name, or the name of whose family, is not, we believe, mentioned in all his voluminous correspondence; and whose epitaph states that she died "after a long and painful sickness," which might, or might not, mean cancer, but which we thought described consumption or almost any other mortal disease rather than cancer. We thus concluded our reference to the subject:—

"The question, so far as the mere name is concerned, may be of little consequence; but the character of any one in whom Pope took so deep an interest [as Mrs. Cope] is part and parcel of his own life; and the outline sketch we have given of Mrs. Cope [never before mentioned by Pope's biographers] and her sad sufferings would lose nothing of its value, even if the new Editors could produce a Mrs. Corbet and establish her right to be restored to the honours of the past century."—[Athen. No. 1395.]

Now comes a critic in the mocking costume of a 'Bristol Bibliographer.' We are sorry for the simple bookseller; still more sorry to see that the "perverse widow"—the apology for this intermeddling—is treated as one of his "commodities," whom he is resolved to turn to profitable uses,—sorry to see one with whom we had so many pleasant associations made as familiar as Doll Common, or as "Alexander Mackenzie, my coachman," who so long served a celebrated quack as a text on which to write advertisements. Our reply, however, so far as the comment on the Pope articles is concerned, will be very brief, for there is not one word urged against our speculation which is not taken from our own pages; but the following note, all we shall notice, goes beyond argument:—

"I have not heard that the *autograph* of the Epitaph on John Lord Caryl has been exhibited, of which a copy is printed in the *Athenæum*, July 15, '54, p. 876."

—What is there strange in this? How should a bookseller at Bristol know whether an autograph had or had not been exhibited in London? More than dozen persons, and those most interested in the subject, have seen the "autograph." The Bibliographer himself shall see it if he will give us a few hours' notice, any time before the 23rd of this month or after the 1st of August.

Mediaeval Popes, Emperors, Kings, and Crusaders; or, Germany, Italy and Palestine, from A.D. 1125 to A.D. 1268. By Mrs. William Busk. Vol. II. Hookham & Sons.

THE submission of the Emperor Frederic to the Pope, and the Third Crusade, rendered memorable by the heroism of Saladin and Richard Cœur de Lion, are the principal incidents of the period comprised within the present volume of Mrs. Busk's laborious work.

At the present time, the siege of Acre by Guy de Lusignan is, perhaps, the incident which will attract most attention, from the curious parallelism which it often presents to a "modern instance" with which we are all familiar.

"Guy [writes Mrs. Busk] had not numbers to shut in Acre upon its two land sides, but he pitched his camp before it to the east. Saladin . . . presently appeared with his army. He entered the town, made all requisite arrangements for its defence, established a system of signals to enable the Commandant of the garrison to receive his instructions, so as to facilitate his acting in concert with him; and then encamped upon one of the nearest hills, to watch Guy's movements. Bands of Crusaders now began to arrive."

* * * The siege was long and peculiar, the besiegers being themselves in a manner besieged by Saladin's far larger host. From its great prolongation huts were gradually substituted for tents in Guy's camp; and from the condition of the kingdom non-combatant Christians repaired to it, as to the capital. Queen Sybilla, with her four daughters by Guy, was domiciled in this temporary wooden town, where huts of shopkeepers alternated with those of soldiers. For one while the frequent, often objectless fighting, was intermingled with a strange sort of social intercourse between enemies, who, despite their reciprocal intolerance, had learned to respect each other.

* * * During the winter, Guy continued the siege, as did Saladin his watch upon the besiegers. The latter, however, removed his camp to a somewhat greater distance; and, judging active operations over for the next few months, permitted a large part of his army to return home for the unpropitious season. Guy similarly indulged those who had homes to retire to; and amongst others Conrad withdrew with his troops to Tyre. Occasional affrays diversified the winter; but the principal occupations of the Syro-Franks and the Crusaders were fortifying their camps and constructing battering engines; that of the Sultan's troops, watching them; and the chief casualties that occurred proceeded from disease. With the return of spring, reinforcements poured in upon Saladin from all parts of his widely-spreading

dominions. New bands of Crusaders joined Guy. " Still, the inferiority in point of numbers of the Christians to the army watching their every move, prevented any serious attack upon the town, and induced a prohibition on the part of the King and of the crusading leaders—the Landgrave of Thuringia and the Comte d'Avemes, who alternately held the command of the Europeans—to fight, or even quit the intrenched camp, without orders. This the inferior Crusaders considered as sheer cowardice; they had come to fight, and fight they would. Their pertinacious disobedience in breaking out for desultory skirmishes, without knights for officers, cost thousands of lives; and, with the burning of the military engines by either naphtha or Greek fire, thrown upon them from the walls, were the only incidents that diversified the spring months, passed in anxious expectation of the Emperor Frederic, but cheered by intelligence of his capture of Iconium."

Dissensions broke out amongst the allied crusaders; summer and autumn were " wasted in exploits of individual gallantry and irregular desultory fighting." Autumn brought " marsh fever," which swept away its thousands. Conrad became remiss in supplying the necessities of the besiegers, and scarcity was the speedy result. The " usual impediments to winter navigation" heightened the scarcity to actual famine, " accompanied as usual by a fearful increase of the epidemic, which often carried off as many as a hundred victims a-day." The spring brought Richard upon the scene, and although seriously ill, his military talent instantly infused " a character of vigorous activity" into the siege after it had been lingering on " for a couple of years." Until his arrival, as Mrs. Busk informs us, " the want of a commander-in-chief was deeply felt, none of the crusading princes combining the requisite qualifications for that office." Cœur de Lion aroused in the army a spirit which was irresistible, and early in July the place surrendered.

It is thus that history presents to us its warnings and encouragements; but, hurried on by the excitement and turmoil of action, how few of us have leisure to acquire a knowledge of its lessons! In such books as those of Mrs. Busk the patient reader may study them to advantage.

American Liberty and Government Questioned.
By T. Ryle. Longman & Co.

Mr. Ryle professes to scourge the American people " more in sorrow than in anger." He would imitate the Roman patriot, and weep while he condemns his friend. For, previous to his category of American sins, which range from murder to gluttony, he expresses a sentiment favourable to the republican nation:—" Personally, we regard the Americans with esteem; we consider their country, in many respects, our proudest monument." It is not very clear from this passage whether America is to be regarded as Mr. Ryle's monument, or as a trophy of the English race; but, at all events, it is a whitened sepulchre, full of ghastliness and corruption. The laws, the arts, the manners of the confederated States are sordid and low. The flower of the land is blighted by base institutions. Genius is obscured; virtue is persecuted; respectability is reduced to despair. Selfishness, impudence, fraud, infidelity, and indigestion are the chronic plagues which make Jonathan at once " witty, profligate, and thin." In fact, Satan is wiser than of yore; and has founded across the Atlantic an empire after his own heart, where a few honest men seek to work out Mr. Carlyle's problem:—" Given a world of knaves, to produce happiness out of their united actions." Yet much intelligence and much probity are admitted to exist there. From the enumeration of moral qualities which Mr. Ryle draws up for

the condemned nation, whenever it is the victim of his praise, few excellencies are omitted that are likely to be found anywhere on the earth; but this testimony is contradicted by a more ponderous load of vituperation, raked together from all the factious diatribes and melancholy sermons that have been issued in the United States, to disgust human nature with itself or with its critics. Mr. Ryle, indeed, undertakes to accomplish the task which Edmund Burke said was too much for him;—he draws up an indictment against a whole people, and, being one of Pope's " ignorantly read" individuals, contrives to amass extracts sufficient for his purpose.

And when this is done, what is the result? A report, elaborately horrible, upon the normal vices of American civilization. We have two demurrers to put in:—firstly, the judge is not competent,—secondly, the impeachment is ridiculous. Nothing would be easier, for any one with the necessary time, patience, and malevolence, than to draw a picture of England representing it as less refined than Abyssinia, less humane than Dahomey, and less intellectual than China. He would only have to read a number of affecting sermons, from Edward Irving's downwards,—a variety of philanthropic pamphlets,—some morbid tracts,—and some stale French works on " the impure Babel," on the alleys of White-chapel, and on the most backward of our agricultural districts,—to collect authorities for saying all that General Pirot or M. Sarrans would wish him to say of England,—or even that pleasant writer who tells the world that the English talk like wild-fowl! But he ought to have a qualification which Mr. Ryle does not possess,—that of writing artistically. Scarcely a sentence in the book before us is correct in its parts of speech or in its literary construction. The singular leads in the plural; the meaning is perpetually confused; words are employed in a wrong sense; and pages of magniloquence serve only to introduce some frivolous platitude, or some assertion astonishingly false, corroborated by evidence astonishingly weak. Sam Slick would say, this is a caution to dunces.

Mr. Ryle's method of establishing his case is extraordinary. He ridicules the American judges,—and relies on the authority of one or two among them. He disparages the American authors,—and quotes novelists where he should quote historians. He denounces the ribaldry of the American press,—and fills his volume with citations from its most ribald party satire as if they were simple truths. From another point of view, also, his demonstrations are remarkable. The proposition is submitted, that " America is the ally of Russia." In proof of this, we are informed that—" In New York, the principal hotel is dedicated to the Russian saint, Nicholas." Afterwards, he picks up the rumour that some Americans deceived the English before their attack on Petropavlovski, and contrasts their conduct with that of Mr. Grennell, a United States Whig. Mr. Grennell belongs to the wealthier classes, which " have a more aristocratic bias." Consequently, the wealthier classes are the best in the Union.

" Alas! how do such deeds compare with the conduct of some of the ' majority' of America leading our gallant sailors into a Russian ambuscade at Petropavlovski to be slaughtered, when fighting the good fight of freedom—of western civilization against eastern barbarism! Here is a sad lesson of the want of principle, and consistency resulting from democratic government!"

His logic brightens as it goes. Some very lax geographical statements are followed by an appeal to English honesty of thought. It is unfair, urges Mr. Ryle, to admire the United

States without recollecting the natural advantages which its people enjoy. He then refers to the Mississippi, forgetting to inform us why there are seven hundred steamers on that river, and only one on its more gigantic sister, the Amazon; but the principal " advantages" remain to be described. Firstly, " an universal system of education prevails, both of an ordinary and superior description, and the people exert all their possible influence to inculcate knowledge and information." Secondly, " a general prosperity prevails." We are required to attribute the happy condition of America to natural and " superadded" causes;—her people are well taught because they are well educated, and they are flourishing because they are prosperous. We can deny neither the first nor the second clause of the syllogism, if syllogism it be; but Mr. Ryle reminds us of Du Marsai's pupil: " the moon is round; round is an adjective; therefore, the moon is an adjective." Our economist adds, " a nation so situated must advance *in spite* of all obstacles," though an invisible clue leads him to the result, that the American system " fails in most essential qualities of good government." We have no mission to discuss forms of government. Still less is it our task to controvert opinions hostile to America; but we protest against books crammed with abuse, to gall the self-love of one people and to satisfy that of another.

Mr. Fenimore Cooper died some years ago. Mr. Ryle assumes that his life was shortened by the ribaldry of the American press. Mr. Barnum thrived in America (and in England). Mr. Ryle assumes that there is something rotten in the United States, though he suggests that remedies may exist even for American evils. Older and graver men, for instance, should preside over public affairs. " We think that a President and Senate ought to be forty years of age at the time of election." Mr. Ryle writes something in every page which, it is obvious, he does not mean, especially when he falls into a metaphysical discourse, and dilates on " the claims of mystery." We prefer him, however, in his more practical mood. Having minced up religion, politics, literature and manners, he deals with the human form divine, which, in America, it seems, degenerates into a haggard, sallow and attenuated anatomy. This proceeds from the restless, greedy, contentious national character. A few individuals may be seen both red and stout, but the majority have a lean and hungry look. Climate is no excuse, because the French Canadians and Mexicans are " light-hearted and fleshy." Tobacco does not extenuate the sin, because the British tar chews it also; nor can close stoves be pleaded, since these are used in Germany; while fat food is eaten in Russia as in America.

We imagine that this production will meet with as little attention in America as in England. For the lovers of scandal it is too dull; while readers of ordinary sense will decline to be troubled with a hash of garbled extracts from forgotten books and newspapers, connected by a disquisition which is scarcely intelligible.

Clytemnestra, The Earl's Return, The Artist, and other Poems. By Owen Meredith. Chapman & Hall.

THE author of ' Clytemnestra' may take his rank above the Minor Minstrels. His gifts and his faults are not the gifts and faults of gentlemen " who write with ease." He has an eye for colour, his ear is open to the cries of nature; he feels the hush of noon and the silence of midnight; and that which he thinks clearly and feels deeply, he can express with rare felicity and power. Most hopeful sign of all, if the

poet be young, he is perfect master of his fancy : his pearls are not strung at random, shapeless and ugly, though still pearls of price, but are picked with care, polished to the utmost brilliancy, and set in golden frames. Mr. Meredith is rich in trope and simile ; but his figures are used sparingly, and only to throw out the sense or light up an argument. As, for instance :—

Men judge by acts—as the' one thunder clap
Let all Olympus out ;

where a debatable proposition in morals is suddenly illumined by a flash from Parnassus, and a truth is laid down that may pass into a moral axiom. As an instance of the poet's felicity of phrase, take Clytemnestra's glozing reference to her infidelity to her lord.—

In one wild hour of unaccustomed joy
Thou didst set wide thy lonely bridal doors
For a forbidden guest to enter in !

Or this account of the reconciling power of Time.—

As we move

Further and further down the path of fate
To the sure tomb, we yield up, one by one,
Our claims on Fortune, till with each new year
We seek less and go further to obtain it.

'Tis the old tale.

But with all its grandeur of imagery, its sweetness of line, we prefer the "Other Poems" to 'Clytemnestra.' The poet's mind is warm and Gothic, not cold and Greek. Take as a better sample of its pictures, the opening lines of 'Good Night in the Porch.'—

A little longer in the light, love, let me be. The air is warm.
I hear the cuckoo's last good-night float from the copse below the Farm.

A little longer, Sister sweet—your hand in mine—on this old seat.

In yon red gable, which the rose creeps round and o'er, your casement shines
Against the yellow west, o'er those forlorn and solitary pines.

The long, long day is nearly done. How silent all the place is grown !

* * * * *

From the warm upland comes a gust made fragrant with the brown hay there.

The meek cows, with their white horns thrust above the hedge, stand still and stare.

The steaming horses from the wains droop o'er the tank their plaited manes.

And o'er yon hill-side brown and barren (where you and I as children play'd, Starting the rabbit to his warren), I hear the sandy, shrill cascade Leap down upon the vale, and spill his heart out round the muffled mill.

O can it be for nothing only that God has shown His world to me ?

Or but to leave the heart more lonely with loss of beauty . . . can it be ?

O closer, closer, Sister dear . . . may, I have kist away that tear.

God bless you, Dear, for that kind thought which only upon tears could rise !

God bless you for the love that sought to hide them in those drooping eyes,

Whose lids I kiss ! . . . poor lids, so red ! but let my kiss fall there instead.

* * * * *

There's not a flower, there's not a tree in this old garden where we sit,

But what some fragrant memory is closed and folded up in it.

To-night the dog-rose smells as wild, as fresh, as when I was a child.

'Tis eight years since (do you forget ?) we set those lilles near the wall :

You were a blue-eyed child : even yet I seem to see the ringlets fall—

The golden ringlets, blown behind your shoulders in the merry wind.

Ah, me ! old times, they cling, they cling ! And oft by yonder green old gate

The field shows thro', in morns of spring, an eager boy, I paused late

With all sweet fancies loo'd from school. And oft, you know, when eves were cool,

In summer-time, and thro' the trees young gnats began to be about,

With some old book upon your knees 'twas here you watch'd the stars come out.

While oft, to please me, you sang thro' some foolish song I made for you.

And there's my epic—I began when life seem'd long, tho' longer art—
And all the glorious deeds of man made golden riot in my heart—
Eight books...It will not number nine ! I die before my heroine.

Such lines are their own best interpreters to the common heart of man. We shall doubtless hear of Mr. Meredith again.

Six Weeks in the Island of Sardinia—[*Six Semaines dans l'Ile de Sardaigne*]. By Edward Delessert. Librairie Nouvelle, Paris.

The author of 'A Night in the City of London' has given six weeks to Sardinia :—in the same proportion we may expect shortly to receive an account of Three Months in Eel Pie Island, to be followed by a Few Hours in Australia. M. Delessert's Sardinian experiences are not open, generally, to those charges of prejudice and hasty judgment which we made against his little book on England. There is no rivalry between France and Sardinia ;—the Frenchman watches the picturesque Sardinian riding past his pestilent marshes, or between his cactus hedgerows, with his wife and child upon his saddle, with the consciousness that he comes from a nation far ahead of the swarthy orange-growers of Milis. He can afford to be generous in Cagliari, —in London he is anxious only to assert himself. Thus, in M. Delessert's little book about Sardinia we find his artistic quality most pleasantly developed. He does not pretend to deal with the institutions of the island ; he does not base a theory for its regeneration upon an omnibus ride, under drenching rains, from Sassari to Cagliari. He contents himself with an endeavour to reproduce the impressions that floated upon his mind, leaving the reader to form his own estimate of the political and moral status of a people amidst whom such squalor as that which disgusted and personally annoyed him could exist. From north to south of the island there is not a comfortable bed, not a decent dinner, not a moderately clean sitting-room, to be had. Swarms of active little animals colonize every bedroom, and are found to be conducive to early rising. The face of the country, except near the capital, presents a spectacle of neglected fertility. A general apathy—from which the Sardinian can arouse himself only to oppose fiercely any whisper of improvement—manifests itself everywhere in dirty houses and untilled lands. The pestilent marshes of Oristano might be drained, to glow presently with golden harvests, giving food instead of fever ; but the Sardinian takes his precautions against the pestilence, and would resist any man who should arrive with draining materials. There is a large proportion of Spanish blood in these haughty, barbarous islanders,—a mixture to which may be traced that nature, at once indolent and proud, which refuses alien help, yet will raise no finger to save itself from ruin. With these few remarks, suggested by the perusal of M. Delessert's lively description of recent experiences, we will proceed to select a few extracts at once interesting and suggestive of the pictorial power of the writer. We begin with a description of the orange-wood of Milis.—

I had seen orange-trees growing in the open ground. I had even breakfasted one morning under these trees laden with fruit on the shores of Phenicia, the most adorable spot of the earth, where the sea came murmuring upon golden sands at my feet ; but I had never experienced the bewilderment, the intoxication, which accompanied my visit to the gardens of Milis. Here there is nothing but oranges,—not, if you please, fruit placed at regular intervals along the branches, and encompassed by verdure—but huge clumps of thirty or forty oranges dragging the branch which bears them towards the earth. Do not imagine a group of orange-trees here and there,

the perfume of which comes and goes as you approach and leave it ; but try to realize the idea of a wood—a veritable forest ! As far as the eye can reach under this balmy forest, it meets with nothing but oranges. Oranges in the foreground ; oranges in the middle distance ; oranges gild the horizon ! Here, too, you perceive the abuse of riches. You stumble over oranges, lying everywhere about ;—you wish to indicate a distant point, you naturally pick up an orange and cast it in the desired direction ; you eat the quarter of one, and, in the very excess of wealth, throw the rest away. The perfume of the blossoms intoxicates you. The mind flies to the gardens of the Hesperides :—you become so confused by the penetrating perfume, that you feel almost delirious ; wonder whether you are not yourself turning to an orange-tree. You feel the leaves budding upon your arms ; you grow weary, with the exertion of bearing so much fruit, and ardently look forward to the picking season. We were in the wood precisely at the time when the peasantry of Milis gather the oranges, to sell them. A gathering is a very simple process. A cloth is spread under the tree ; and a man, having climbed the branches, precipitates the golden harvest to the earth, whence an inconceivable aroma arises. To give a simple idea of the extent of this forest, as large as the Bois de Boulogne (I ask pardon for my comparison of those readers who do not know this wood), it took us two hours to trot round it, at a smart pace, on horseback. At the end of our journey, we arrived before the king of the orange-trees. A man can hardly clasp the trunk of this old tree in his arms. Its huge branches stretch boldly out, like those of an oak. It bears an inscription to commemorate a visit from Charles Albert, on the 18th of March, 1829. But orange-trees do not entirely monopolize these enchanted regions. Here and there you come upon glades, where tall poplars protect their noble hosts from the violence of the winds ; or upon clumps, where the wild vine creeps round the trees, to breathe the perfume of their fruit, and the clematis falls about in cascades, caressing the breeze with its sweet odour. The earth is sprinkled with violets, the periwinkle and forget-me-not :—it is a fairy land,—something fabulous, heroic, which is alone worth a journey to Sardinia, and well rewards the trouble of travelling over the barren plains and desolate hills of the northern part of the island. The woods of Milis are, in their way, one of the wonders of the world ; and I owe to this oasis, loved of the gods, the grateful remembrance of the wildest enjoyment. Of the forty-eight hours we gave ourselves at Milis, I spent at least thirty in the orange woods, gathering in a store of sweet perfume for less happy times, and envying Sardinia so great a treasure !

The author, during his travels in the island, saw much of Sardinian village life. His descriptions of these experiences are fresh and vigorous. Here is a sketch of the races with which the islanders love to amuse themselves during their frequent holidays ;—the scene is the village of Osilo, near Sassari.—

I cannot remember the name of the Saint in whose honour that holiday was kept at Osilo. After vespers, the crowd, male and female, proceeded towards the place appointed for the rejoicings ; that is to say, towards the side of the rock which the hamlet commanded, and where dances and exercises took place. The steps of the church are close to the edge of the rock ; and from these steps, blocked up with peasants, we reached a narrow, rugged, and stony valley, in which there was a path about two metres in width. This path follows the bed of the valley for about five hundred metres ; it then runs along the side of the mountain opposite Osilo, losing itself over its summit at a point just marked by an almost invisible cabin. There had been a talk of all kinds of races ; and I now inquired of my host, the curé, where these races were going to take place.—"Here, under your eyes," he replied, "along that road." That road was a rough path, neither of turf nor sand ; it was not even cleared—long, slippery, uneven flagstones marked every yard of it, without counting the pointed rock—in short, imagine a regular little mountain route. I could not believe that races would be held upon so dangerous a course. The first race

was a foot-race among children of five or six years old. The prize, hooked upon a stick at the winning-post, awaited the winner. This prize was a long, black woollen cap, of the kind generally worn by the Sardinians. Thirty little children arranged themselves in a row under the guidance of an old man, appointed commissioner of the race-course. Another old man was at the winning-post, to decide upon the winner. At a given signal the children started off, and pushed one another, and competed, with an emulation worthy of heroic times. In a few seconds they rushed round the judge placed at the winning-post. The dispute as to the winner, in which the parents joined, became so hot, that the old judge took the prudent course of running away with the stick and cap together. But the children were not to be quieted; they ran after him; nor could he obtain peace before he had placed the cap upon the head of the competitor who appeared to have the best claim to it. During this first race the population of Osilo had taken possession of the mountain side, and had enlivened, with a thousand costumes, all the points of the rocks. The scene was most picturesque, and indeed, most elegant. In the open air very bright colours are necessary to obtain a brilliant effect; and one is apt to believe that the Sardinians fully understand this decorative principle. As the face of the rock is almost perpendicular, these good people appeared one above the other:—some on horseback perched upon a great stone, others stretched upon a soft place. The effect, I must repeat, was charming. These villagers, who had tranquilly watched the children's foot-race, now began to give evidences of excitement, for the horse-racing—really the national passion of the Sardinians—was about to begin. In a few minutes we perceived, upon an open space, several horses, which men were walking to and fro;—these were the race-horses. Presently some children made their appearance, vaulted lightly upon the steeds, and took them off to their appointed stations, for the start. These jockeys, averaging between fourteen and sixteen years of age, were dressed in white from head to foot, with the exception of an embroidered silk waistcoat, which they wore over the shirt. Upon the head they had a red leather cap,—and their legs were girted with long spurs, fastened by a leather above the ankle-bone. The horses' tails were tied up; for saddle they wore a piece of cloth doubled and fastened upon the back by a strap, and their heads were adorned with very shabby bridles. When the eight horses had received their riders, they came curveting before us, and we were able to admire at our leisure the ease and grace with which these boys sat their intemperate steeds. The cavalcade followed the path, which served for race-course, to its extremity, up the mountain, and then returned to the point from which it had started. Among these horses, generally small in size, there were two or three really remarkable for their beauty. With fine limbs, open chests, a square head, the loins short and well made,—only the hind-quarters left much to be desired, being low, and carrying an ill-attached tail. This general fault in Sardinian horses, although it spoils their appearance, takes nothing from the vigour and sure foot for which they are remarkable. The riders now formed themselves in line, amid the excitement of the population, which literally blackened the side of the mountain. At a given signal, all (save two horses that absolutely refused to advance) rushed down the track. I was prepared for a very slow race along a road so thickly strewn with obstacles, and would have been content to admire the skill of the riders who should find their way at a reasonable speed and without accident upon such ground. But I had then no idea of the audacity of Sardinian riders, and I may now declare that in this quality they leave the Arabs far behind; for, while the Arabs seldom mount their horses without their high saddles, which protect them materially against falls when the horse springs aside,—the Sardinians, on the contrary, ride indifferently with or without saddles. Then, again, the Arabs choose rather a flat and sandy ground for their races—not rocks and slippery stones as in Sardinia. What was my astonishment when I saw these children start off along the narrow way, dashing against one another to get the lead in a road not wide enough for them to run abreast! Sparks flew up in thousands from the heels of the horses; one arrived

at a stony platform, slid down it for seven or eight metres, and was corrected by the vigorous use of the spur,—another struck upon a huge round flint, and went nearly to the earth,—a third, its rider finding it impossible to turn so impetuous a charger aside, sprang over a projecting rock with a terrific bound. Nothing stopped the jockeys. Some, to show their security, indulged in all kinds of feats;—now one boy threw himself forward, and lay at full length upon his stomach,—and then he suddenly cast his body backwards, and his head lay close to his horse's tail. In less than twenty-five seconds the competitors had reached that point of the course where it begins to ascend the opposite mountain. At this point, long, flat stones covered the way: and as the second horse approached, his rider could not prevent him from avoiding it, by rushing up the rocks at the side, at least ten feet above the course. The horse was evidently frightened, and feeling no longer either spur or bit, began the wildest flight. The Sardinian upon his back, without thinking of stopping him, only thought of guiding him back to the course. For a few moments the creature made bounds such as I have never seen before—his efforts were most extravagant,—till having missed the ground with his fore feet, he fell, and rolled over his insensible rider. I could not help crying out, believing that the poor boy's head must be broken. The horse ran first, and bounded off in the direction of the course; but the boy, having tried two or three times to rise and follow the animal, fell at length exhausted upon the rock. At fifty paces distant from him were about two hundred spectators, including two or three priests, whose duty, if I mistake it not, is to carry help to a brother in danger. Not one of all these moved; everybody had seen the accident, but the unfortunate boy waited till the race was over, before anybody showed him the least attention. For my own part, I had lost sight of the competitors, who, meantime, covered with foam, had reached the summit of the mountain. A prolonged cheer told me that there was a winner. The horses returned gently, and I inquired whether the boy who had fallen was dangerously hurt. "It is nothing," my neighbour replied, an old, ill-looking bandit; "it will teach him to be more careful another time." I could not help turning my back upon this man. But the Sardinian was right. For the enraged little horseman had come to his senses; had tied up his bleeding head, and was on his way back, growling at his horse, the rocks, and his own awkwardness. He asked, as a favour, that he might be allowed to begin again. But his comrades and the old people of the village only loaded him with reproaches, and predicted that he would never know how to ride. At this moment, the conqueror passed beneath us upon a noble bay horse, whose sides showed the marks of the spurs. The celebrated Artaban, whose pride has passed into a proverb, could not have shown himself prouder than this wild young jockey. His beardless face, browned by a Sardinian sun, gave promise of a brilliant horseman in the future, and assured him the love of some belle to be declared according to the ancient rites of the country.

We might select many extracts illustrative of the islanders at home, at their work, or in their social relations. M. Delessert's experiences exhibit a very rude state of society, almost passive, amid wilds of neglected fertility; the main characteristics of the people being, according to the author, a love of dirt, a toleration of priestly rule, and a hatred of foreign intervention. Amid all these drawbacks to prosperity, both physical and moral, it was strange to notice here and there, stretching away beyond Cagliari, the poles which support an African telegraph,—strange to meet, in the capital of this primitive nation, Chasseurs de Vincennes on their way to the East. We have referred to the Sardinian priesthood. A gentleman recommended M. Delessert and his travelling companions to the hospitality of one of these village lights. Here is a description of a Sardinian vicarage.—

M. Boyl had kindly given us a letter for the curé of San Luri, and this letter was sent to him while the *locanda* was ransacked for our supper.* * The curé sent back word that he would lodge us for the

night; and, at ease as to our beds, we ate in a long grange, or clay cave, in no very agreeable atmosphere. Leaving our two servants to occupy the bed and an old sofa bottomed with a deal board, we reached the curé's house through a drenching rain. Rectory,—call this tub a rectory!—no, it would be profanity! The reverend proprietor of this building was snoring in the kitchen. He woke up suddenly, led us up to the first floor, and left us dripping with rain in the room set apart for us, the furniture of which we might examine at our leisure. I shall not indulge in lengthy description. At the end of the little room, against the wall, we could see a chest black carved wood, in which heap of books lay in tatters. Upon the dirty floor, around, lay books also. There were two straw-bottomed chairs, but nothing whatever in the shape of washing or toilette apparatus. Three beds, distributed about this chamber, awaited us: a near examination of them terrified us,—for the curé had not thought, for a moment, of putting them in a fit state to receive us. Add to this, that a nauseous odour, peculiar to many Sardinian houses, almost suffocated us when we first entered the apartment, and that the scene was faintly illuminated by a dreary dip, which stood upon a very dusty table near greasy snuffers, and the description is complete. "Here is a pretty place to sleep in!" exclaimed Richard, a little disappointed, for we had anticipated marvellous comforts at the hands of the curé of San Luri. Almost dead with sleep, and not wishing to succeed I did not know whom in my bed, I philosophically buttoned my india-rubber cloak across my breast, tucked my trousers into my boots (in order to diminish the chances of attack from my probable enemies), and fell asleep, after laughing at these little miseries, so amusing to look back upon. About the middle of the night I awoke—devoured; and I perceived Richard sitting up in his bed, with an expression of profound despair. The poor fellow insisted, in spite of the character of his host, that he was in the kingdom of darkness,—and declared that he must get up and leave at once. M. B.—and myself used all our eloquence to dissuade him, and we obtained two hours' respite; but at four o'clock our companion, in a state of exasperation, made a last appeal to our pity; so we walked down stairs like conspirators, and went to the *locanda*. After this experience, our omnibus appeared to be a terrestrial paradise. Nobody was stirring in the curé's house, and we might have carried away all the goods without being disturbed; but no doubt the good ecclesiastic knew his furniture too well to believe that it could lead anybody into temptation.

We might extract from M. Delessert's volume an excellent description of the pestilent marshes of Oristano;—a pretty picture of Sardinian love-making from balconies;—a town scene in Cagliari, with the donkeys turning little flour-mills in the roadside cottages;—but we hope that we have already tempted readers, who are anxious at the present moment to obtain a fair and vivid view of our new allies in their island home, to M. Delessert's light and pleasant volume.

The Fibrous Plants of India. By J. Forbes Royle, M.D. Smith, Elder & Co.

THAT our East Indian possessions are a storehouse from whence we might draw inexhaustible supplies of raw material for our manufactures, is a fact well known to those who have studied the natural productions of Hindustan. Yet we do not derive a hundredth part of the materials of our manufactures from this part of the world. The causes of this are numerous. Our Government, or the East India Company, has been too busy making conquests in India to think of commerce and manufactures. The natives are indolent, and are not instructed in producing articles fit for the British markets. Our Indian possessions are very far off compared with America, Russia, and other countries supplying much of the raw material of our manufactures; and what with inferior production on the one side, and the cost of carriage on the other,

Indian produce has only found its way in small quantities to the British market. But war is not all an evil,—it frequently breaks through lazy habits, opens up new sources of wealth and industry, and develops hitherto hidden powers of production. The present war is likely to do this. Hitherto we have been dependent on Russia almost exclusively for hemp. Where are we to get hemp? has been an anxious question. The answer is—in India. India could supply in two years more hemp than England could use, were her fleets twice as large as they are, or her rogues a thousand times more numerous. The East Indies have already supplied us with some of the hemp that has worked our fleet in the Baltic.

Dr. Royle gives the following account, from M'Curloch, of importations of hemp from Russia and the East Indies :—

	1831.	1847.	1851.
From Russia	506,603	544,644	672,342
" East Indies	9,472	155,788	590,923

—This is encouraging enough, and shows that there is nothing insurmountable in the difficulties that have hitherto prevented our obtaining supplies of raw produce from the East.

Besides producing the fibres which are ordinarily used in the textile manufactures of this country, India yields many other plants the fibres of which are used by the natives for weaving. Although it might be thought that any of these would be used as soon as they were found serviceable, this is not the case. There is as much conservatism and prejudice in the manufacture of fibres as in other departments of human thought and action. Our cotton manufacturers insisted on weaving their cotton goods with a warp of linen long after Arkwright had demonstrated that one of cotton was cheaper and better. Thanks to their prejudices, Arkwright made his vast fortune, and became one of the few men who in this country have reaped an ample reward from splendid discoveries. In like manner the use of alpaca wool was resisted, and now in a few years it has converted an intelligent artisan into a *millionnaire*. The history of jute is another illustration. Upwards of 20,000 tons of this Indian product were imported into this country in 1851:—in 1841 it was hardly used in this country, although it had been known for centuries as the material of which gunny bags are made. The use of jute is still extending. It possesses the rare property of receiving the dyes of both silk and cotton, and enters into the fabrication of a hundred articles in which its presence is not suspected.

Dr. Royle's book gives a full account of the nature, culture, and preparation of this and the other fibres yielded by Indian plants. It is on this account a book demanding the study alike of the manufacturer and the statesman: of the manufacturer, that he may secure new materials for his fabrics,—and of the statesman, that he may apply himself to the introduction of those measures into India which may facilitate the produce and diffusion of its natural wealth to its own advantage and that of the rest of the world.

In the Appendix Dr. Royle gives a Report, supplied by him to the Government, on the Use of Materials for Paper-making. The desideratum in paper-making at the present day is not so much a raw material out of which paper could be made, as one that could be furnished at a rate cheaper than that of rags and make a paper equally good. Dr. Royle points out several materials for paper-making which are furnished in great abundance in the East Indies; but the question really is, at what price these materials can be delivered in the London docks? On account of the cost of carriage, it would appear that English plants, or those of North America, are more likely to succeed than those from

India. Already successful manufactures of paper from straw and from roots of the twitch grass are being carried on in this country. We have seen good paper made from other common materials. With regard to our own plants it is not a mere question of abundance: as a rule the grasses are objectionable on account of the quantity of silex they contain. This must be removed, and that at a considerable expense. The manufacture of paper from straw only pays, we understand, by the use of the alkali employed in separating the silex in the making of soap. The sawdust and shavings of deal wood, so abundant, cannot be employed on account of the difficulty of removing the small particles of resin it contains. Some vegetable matter is so hard that it cannot be easily reduced to pulp, as the wood of stems and branches of trees; whilst in turnips, carrots, and a host of succulent plants, it is so soft that it would not make a paper sufficiently strong. We have no doubt, however, that all these difficulties will be overcome, and that before long we shall have paper sufficiently cheap to keep pace with the enormous demand.

Historical Memorials of Canterbury. With Illustrations. By Arthur P. Stanley, M.A. Murray.

CANTERBURY touches the general history of England, in an especial manner, at three important points, and in connexion with three important persons: Augustine, Thomas à Becket, and the Black Prince;—the missionary, the High Church martyr, and the warrior. Mr. Stanley's book is made up of four essays which relate to these persons—essays of different merit, and therefore of different interest. One of them is an article upon the death of Becket, published some years ago in the *Quarterly Review*. This is a paper of great interest, and of considerable research. It attracted attention at the time of its publication,—has been adopted as an authority by subsequent writers upon the same subject,—and is now worthily reprinted, with considerable additions. The other papers are made up from lectures delivered at Canterbury, the subjects being the Landing of Augustine, the Tomb of the Black Prince, and the Shrine of Becket. These latter papers are all very well. They are written upon good subjects, and two of them are set off with annotation of an illustrative character which is due to the research of Mr. Albert Way; but they are of little value in comparison with the article from the *Quarterly*; they will not add to Mr. Stanley's reputation nor even sustain it. We notice this circumstance, in order that we may point out from it what is, probably, one of the causes of that failure of the popular interest in lectures which is now universally complained of. When Mr. Stanley writes for the *Quarterly Review*, he writes like a man writing for men. He gives himself up to research; he inquires, investigates, adopts the tone of a man in earnest, a man desirous to teach. He respects the intellect of his readers, and he treats them with proper deference and consideration. It is otherwise when Mr. Stanley takes pen in hand to write a lecture for a popular audience at Canterbury. He undervalues the people whom he thinks he is going to oblige. His inquiries are bounded within a range to which no one would apply the name of research, and in lieu of energetic and sensible writing, which brings back the past and compels it to tell over again its crimes and its lessons, Mr. Stanley occasionally adopts a style of affected simplicity, and at other times indulges in reflections designed to be didactic and moral, but which are often illogical, and

not unfrequently perfectly commonplace—matters which he would not have ventured to send for consideration to the Editor of the *Quarterly Review*. If this be the general treatment of audiences called upon to listen to lecturers, can it be a subject for wonder that lectures become unpopular? People resent being treated as children. There are opportunities enough elsewhere for men to listen to crude undigested speculations, and after being caught at the lecture-hall once or twice, they leave the benches to be occupied by persons of congenial intellect.

In treating of the pilgrimages to the Shrine of Becket, Mr. Stanley has a valuable assistant in Chaucer,—although the poet disdained to be tied down to minute accuracy, topographical or chronological. Arrived at the city of their pilgrimage, the first object of the wayfarers would be to find lodgings, and here the local knowledge of the Canon of Canterbury is able to give us a pleasant, although not novel, illustration of the account of the poet. In the Supplementary Tale we are told that Chaucer's band of pilgrims took up their abode

At "Chekers of the Hope" that every man doth know.
Well known as this hostelry might once be, it has yielded to the general fate. "Its name is gone, and its destination altered," but it has long been identified with an

"antique structure, which, with its broad overhanging eaves, forms so picturesque an object at the corner of High Street and Mercery Lane. Its vicinity to the great gate of the Precincts naturally pointed it out as one of the most eligible quarters for strangers, whose main object was a visit to the Shrine; and the remains which can be traced in the houses that for more than two centuries have been occupied by the families of the present inhabitants, amply justify the tradition. An oblong court, surrounded by a venerable tenement, entirely composed, like houses in Switzerland, of massive timber, chiefly oak and chestnut, received the pilgrim as they rode in. In the upper story, approached by stairs from the outside, which have now disappeared, is a spacious chamber, supported on wooden pillars, and covered by a high pitched wooden roof—traditionally known as 'the Dormitory of the Hundred Beds.' Here the mass of the pilgrims slept; and many must have been the prayers, the tales, the jests, with which those old timbers have rung,—many and deep the slumbers which must have refreshed the wearied traveller who by horse and foot had at last reached the sacred city.—Great, too, must have been the interest with which they walked out of this crowded dormitory at break of day on the flat leads which may be still seen running round the roof of the court; and commanding a full view of the vast extent of the southern side of the Cathedral."

Mr. Stanley conducts the pilgrims from spot to spot through the cathedral, and finally goes with them to the Shrine of the Martyr, blazing with gold and jewels. Among the latter was one of superlative brilliancy and value, to which the attention of the spectators was directed by the finger of a wooden angel pointing towards the place where it might be seen. The mode in which this jewel was acquired was curious enough.—

"It had been given to the original tomb in the crypt by Louis VII. of France, when here on his pilgrimage; but the donation was enhanced in the eyes of the pilgrims of the 15th century by a marvellous legend, quite unknown to earlier chroniclers. 'The King,' so ran the story, 'had come thither to discharge a vow made in battle, and knelt at the Shrine with the stone set in a ring on his finger. The Archbishop, who was present, entreated him to present it to the Saint. So costly a gift was too much for the royal pilgrim, especially as it insured him good luck in all his enterprises. Still, as a compensation, he offered 100,000 florins for the better adornment of the Shrine. The Primate was fully satisfied; but scarcely had the refusal been uttered when the stone leapt from the ring, and fastened itself to the Shrine, as if a goldsmith had fixed it there.' The miracle of

course convinced the king, who left the jewel, with the 100,000 florins as well; and it remained, the wonder of the church."

This glorious trophy of the power of the saint and the splendour of the sovereign who came to worship at his shrine was worn by Henry the Eighth, after the destruction of the shrine, as a thumb-ring, and glittered in a golden collar which belonged to his daughter Queen Mary, but has not been traced since her time.

The pilgrims brought away with them certain "tokens," evidences of their having visited St. Thomas. One of these was a small leaden ampulla, or bottle, the origin of which is thus commemorated.

After the murder of Becket, the scattered drops of the martyr's blood were piously gathered up into a basin, and the citizens, as we are told, pre-conscious of its future miraculous efficacy, rushed forward to dip their hands in the sacred blood. They even washed their eyes with it.—

"One instance of its application gave rise to a practice which became the distinguishing characteristic of all the subsequent pilgrimages to the shrine. A citizen of Canterbury dipped a corner of his shirt in the blood, went home, and gave it, mixed in water, to his wife, who was paralytic, and who was said to have been cured. This suggested the notion of mixing the blood with water, which, endlessly diluted, was kept in innumerable vials, to be distributed to the pilgrims; and thus, as the palm was a sign of a pilgrimage to Jerusalem, and a scallop-shell of the pilgrimage to Compostella, so a leaden vial or bottle suspended from the neck became the mark of a pilgrim to Canterbury."

From the Cathedral the pilgrims were conducted to another evidence of the virtue of the martyr's blood.—

"A well in the precincts, into which, as the story ran, the dust and blood from the pavement had been thrown immediately after the murder, and called forth an abundant spring where before there had been but a scanty spring; and this spring turned, it was said, both at the time and since, four times into mud and once into milk. With this water miracles were supposed to be wrought; and from the beginning of the fourteenth to the close of the fifteenth century, it was one of the greatest marvels of the place. Absurd as the story was, it is worth recording, as being one of which the comparatively late origin can be traced by us, though wholly unsuspected by the pilgrims, and perhaps by the monks who profited by its wonders; and thus an instance, even to the most credulous, of the manner in which the fables of miraculous springs have in all countries been originated."

When dismissed from the Cathedral, they usually adjourned to the Mercury Lane, which at that time was lined with arcades, like the "Rows" at Chester, under which the pilgrims could walk and turn into the stalls on either side. Here they bought what were termed their "signs,"—further evidences of where they had been, the principal being little leaden brooches representing the head of the saint, with the inscription "*Copum Thomae.*"

It is of matter like this that the lectures are composed; but the paper in the *Quarterly* is altogether of a higher tone. The calm reception by Becket of the knights, who became his murderers, is told most vigorously. Sitting on his bed in his private room or cell, surrounded by his clergy, some lying at his feet, some standing, one on whose shoulder he was kneeling sitting by his side, he bade the knights enter and deliver their alleged message. As they came into the apartment, he greeted them with a steadfast but silent gaze. Fitzurse alone met the eye of the Archbishop without flinching. "God help you!" the knight exclaimed scornfully. Becket, quailing in his turn, blushed crimson. Fitzurse proceeded:—

"The King over the water commands you to perform your duty to the King on this side the

water, instead of taking away his crown."—"Rather than take away his crown," replied Becket, "I would give him three or four crowns."—"You have excited disturbances in the kingdom, and the King requires you to answer for them at his court."—"Never," said the Archbishop, "shall the sea again come between me and my church, unless I am dragged thence by the feet."—"You have excommunicated the bishops, and you must absolve them."—"It was not I," replied Becket, "but the Pope, and you must go to him for absolution."—He then appealed in language which is variously reported, to the promises of the King at their interview in the preceding July. Fitzurse burst forth, "What is it you say? You charge the King with treachery."—"Reginald, Reginald," said Becket, "I do no such thing; but I appeal to the archbishops, bishops, and great people, five hundred and more, who heard it, and you were present yourself, Sir Reginald."—"I was not," said Reginald, "I never saw nor heard anything of the kind."—"You were," said Becket. —The knights irritated by contradiction, swore again and again, "By God's wounds," that they had borne with him long enough.

The altercation became more serious. Becket recapitulated to the knights the long catalogue of his grievances, and appealed to the fealty they owed him as tenants of the See of Canterbury. He threatened them. They believed he was about to excommunicate them. They became furious, and rushed from his presence to procure arms, and rouse the people. In the dreadful interval of suspense, the terrified monks hurried the unwilling Archbishop from his palace into the Cathedral. In spite of his proud endeavour to preserve his dignity, they urged him forward, although he repeatedly paused and asked them what they feared.—

"Some pulled him from before, others pushed him from behind; half carried, half drawn, he was borne along the northern and eastern cloister, crying out, 'Let me go, do not drag me!'"

At length they succeeded. As they did so, the armed knights were heard in the distance tumultuously entering the cloister. The monks proceeded to close and barricade the door of the church. Becket would not allow them to do so. "Away, you cowards! The church must not be turned into a castle." With his own hand, he re-opened the door, and helped in some monks who had been shut out. The knights reached the door at twilight, screaming, as they passed along, "Where is Thomas Becket? Where is the traitor?" The monks surrounded the Archbishop, and still strove to hurry him on to the portion of the building esteemed most sacred. Becket was ascending a flight of steps towards the choir, as Fitzurse entered from the cloister. The building immediately rang with his shouts of "Where is the Archbishop? Where is the traitor?" Becket paused at the sound of the well-known voice,—

"Reginald, here I am, no traitor, but the Archbishop and Priest of God; what do you wish?"—and from the fourth step, which he had reached in his ascent, with a slight motion of his head—noticed apparently as his peculiar manner in moments of excitement, Becket descended to the transept. Attired, we are told, in his white rochet, with a cloak and hood thrown over his shoulders, he thus suddenly confronted his assailants."

The monks fled. The Archbishop stood with his back to the pillar, and defended himself manfully, hurling Tracy, one of his armed assailants, to the pavement. The Saxon Grim, the only attendant who remained faithful to the Archbishop, assisted him in resisting the endeavour of the knights to drag him from the protection of the pillar. Swords were drawn. The first blow disabled Grim; and the next moment beheld the Archbishop pierced with many deadly wounds. The particulars are admirably told by Mr. Stanley; and his account of the subsequent fates of the murderers is a substantive and valuable addition to the history of this striking and most important incident.

We would recommend Mr. Stanley, when he next writes for a Canterbury audience, to dismiss from his mind all idea that he must write down to their comprehension. Let him try whether they cannot understand the merit of such a paper as this on the death of Becket.

Literary Fables. From the Spanish of Yriarte. By Robert Rockliff. Second Edition. Longman & Co.

Literary Fables of Yriarte. Translated from the Spanish by G. H. Devereux. Boston, U.S. Ticknor & Fields.

Who does not know, almost without having read them, certain poems and books having a foreign reputation,—so perpetually, we were almost ready to say so mercilessly, have they been recurred to by translators and readers of every country and calibre?—If an Italian sonnet (for instance) were mentioned late in the last or early in the present century, the Muse with her children on her knee, type of Divine Beneficence, was pretty sure to turn up. The Muse was superseded by *Italia* with her fatal gift of beauty, somewhere about the reign of George the Fourth. So, too, among Italian novels, has '*I Promessi Sposi*' been put to hard duty. There are certain German apologetics coming within the same category; and the incessant industry by which '*Faust*' has been handled, hacked, and hewed, by persons of more worth and culture than poetical genius, has succeeded in making one of the sublimest poetical creations of modern time familiar rather than well known.

These "Literary Fables" of Yriarte seem of late years to have furnished a Spanish translating stock to the students of foreign literature,—since we have met specimens here and there in many an anthology, and now are called on to compare an English with an American version of the collection. The former (overlooked by accident on the occasion of its appearance) stands no longer in need of recommendation, as its title-page bears witness. Neither of the two translators, perhaps, represents the *borachio* of Spanish humour and expression; but, indeed, the feeling for *flavour*, as distinct from meaning and sentiment, is given to as few as a palate for wine or as an eye for colour; and when such feeling exists, it by no means follows that power to represent it shall accompany the rare possession.

This peculiar merit abstracted, we imagine that a tolerably even balance might be struck betwixt Mr. Rockliff and Mr. Devereux as translators and versifiers. In the specimens we give, our countryman, we think, has the advantage. His seventh fable tells (and tolls) better than that of his far-away kinsman.—

The Big Bell and the Little Bell.

Within an old cathedral hung

A mighty bell,

Which never, save at Easter, swung

One solemn knell;

And then, so sternly all around

Its echoes fell,

The peasants trembled at the sound

Of that big bell.

Not far from the cathedral stood

A hermit's cell,

And in its belfry-tower of wood

A little bell;

Whose daily tinklings through the year

So faintly fell.

The peasants hardly gave an ear

To that small bell.

The hermit—he own'd the same,

And loved it well—

Resolved that it should share the fame

Of the big bell;

So tolling it but once a year

With one brief knell,

He taught the peasants to revere

His little bell.

And there are fools in vast repute,

Who, strange to tell,

Acquire their fame by being mute

Like that small bell;

These would-be sages rarely speak,
For they know well
That frequent utterance would break
The solemn spell.

In a certain cathedral a huge bell there hung
That only on solemn occasions was rung ;
Its echoes majestic, by strokes three or four,
Now and then, in grave cadence, were heard—never more.
For this stately reserve and its wonderful weight,
Throughout the whole parish, its glory was great.

In the district the city held under its sway,
Of a few wretched rustics, a hamlet there lay ;
And a poor little church, with belfry so small,
That you hardly would call it a belfry at all.
There a little cracked cow-bell, did in it was swinging,
For the poor little neighbourhood did that it was swinging.

Now that this little belfry might ape in renown
The cathedral's huge tower, that loomed up o'er the town ;
That briefly and seldom—on festivals noted—
The said little bell should be rung—it was voted.
By this cunning device, in their rustic eyes,
Its tinkle soon passed for a bell of great size.

Of true merit and excellence, many men try,
By grave airs and long faces, the place to supply ;
And think that their wisdom is surely inferred
From their seldom vouchsafing to utter a word.

Indeed, it is true, in a general way,
Asses may not be known if they never should bray,
And for a wise animal safely may pass ;
If one opens his mouth, then we know he's an ass.

In the very next fable, No. 8, 'The Ass and the Flute,' the American translator would win the prize "beechen cup" were he pitted against his English competitor. There is a monotony in the collection probably contemplated by the author when he decided on aiming all his fables at the class to which fabulists belong; but the books, which we here hand over to the Spanish students for nicer comparison, may be fairly described and recommended as useful and ingenious collections of verse,—in which truth is neatly set forth, and good morals are recommended.

What I Know of the late Emperor Nicholas and his Family. By Edward Tracy Turnerelli. Churton.

The kinsmen of the late Czar have little cause to be grateful to Mr. Turnerelli. That gentleman, with an infinite deal of contempt for all other writers on Russia and her rulers, has intimated that he is the Sir Oracle alone qualified to speak of Nicholas,—and while protesting that the latter was all but divine, he has made him appear very nearly ridiculous.

When Mr. Turnerelli described Kazan and the course of life there, he spoke with the authority of a sixteen years' experience. But when he attempts to speak authoritatively of the late Czar, of whom he knew nothing more than any other man who looked at that potentate from a very respectful distance, he is guilty of a very reprehensible presumption. The intimate life, opinions and principles of the Czar are known to the people of England through Sir Hamilton Seymour. Previous to the revelations made by that diplomatist, we had been inclined to think that the heroic principle was not wanting in the character of Nicholas; but from the very words of the latter we were reluctantly compelled to believe, or to be convinced rather, that the hero "of more than human beauty and majesty," as Mr. Turnerelli describes him, could stoop to mendacity and descend to grand larceny for the furtherance of his evil ends.

In another sense Mr. Turnerelli's book is not only presumptuous, but impertinent. He appears to think that Englishmen are incapable of doing justice to the virtues of an enemy, whereas no people are so ready as the English to respect a gallant foe. Mr. Turnerelli almost weeps to think of the alleged bitter things that have been said, since the opening of the war with Russia. But the most bitter thing ever said of Russia was expressed by the late Czar himself, when he issued his famous command for-

bidding Russian officers to massacre their wounded and helpless foemen on the field. Mr. Turnerelli may depend upon it that the individuals whose atrocity renders such an order necessary belong to a nation less civilized than the author's imaginary Russia.

But whatever the people, the Czar was irreproachable; his sense of justice, and his practice of it, are, above all, favourite themes with the author. We are quite mistaken in our suspicion that the greatness of Nicholas was of a Jonathan Wild cast. "*Parole de gentilhomme!*" he never had a felonious intention; he was all virtue. Such, substantially, is the assertion of Mr. Turnerelli; and this is the evidence by which he proves what he asserts. In search of it we have examined every page, and we omit nothing to the alleged credit of Nicholas which forms any part of the author's deposition.

The Czar was distinguished for superhuman beauty; "he has been known to reach Moscow from St. Petersburg, fifteen hours sooner than ever that journey was performed by living man;" and he gave directions when the author, through his own folly, was very nearly being drowned in the Neva, whereby the latter was saved from a watery grave. It was very proper that Mr. Turnerelli should be grateful; but when he "trusts that his countrymen, when they hear of this action, will share, in some degree, the deep gratitude which he himself feels," we think that the author demands a little more than is necessary. As Mr. Turnerelli tells the tale, Nicholas could not have laid claim even to a Humane Society's medal.

And see how difficult it is to write history. Lieutenant Royer, of opera-glass notoriety, speaks of the remarkably "mild eyes" of the late Czar. Mr. Turnerelli describes them as so "terrible" that with a glance from them Nicholas frightened a Swedish Admiral into the Russian service, and so terrified a poor fellow who had strolled across his path in the Imperial Park, that the intruder was stricken with brain fever, and lost the hand of the lady he loved.

In the succeeding pages we find the Czar represented as an early riser, wonderfully industrious, domestic in his pursuits, but with a weakness for masquerades. For the practice of virtue Mr. Turnerelli puts his hero on a level with Joseph Andrews. But he cannot be mistaken. He knows the man as well as he knows the history of Russia; and when we add that he gravely tells us that after the death of Alexander, Constantine assumed the reins of government, but, "it seems, found the throne of the Czars one which promised him neither rest nor safety," our readers may judge how intimately Mr. Turnerelli is acquainted with the history in question.

Of the hypocrisy of Nicholas to Constantine the author says not a word. Whenever the evidence against his hero is damning, he treats the matter as a political question, and will have nothing to do with it. He makes one exception even to this rule. The rage with which the Czar flung to death the men who attempted to oppose his accession to the throne, was never exceeded by the worst of the Imperial assassins of Rome. But Mr. Turnerelli applauds the murderous act. "I am not of those," he says, "who suppose his sentence cruel or unnecessary."

Of the personal courage of the Czar no man ever entertained a doubt, and when Mr. Turnerelli says he "cannot see what Englishmen can possibly gain at the present moment by thinking him the contrary," he is either very ignorant, or, as we have said before, very impertinent. No Englishman denies the Czar's physical courage, or esteems at less than its value that of the army which he sent into the

field to despoil neighbouring nations and to menace European liberty.

The chapter on the Czar's justice is intended as the apotheosis of Mr. Turnerelli's hero. Very illustrative indeed are the examples given. A General very savagely assaults an English farrier. The Czar hears of the affair, and shows his justice by immediately reducing the princely offender to the condition of a private soldier. A Russian tradesman insulted a French customer. The Czar again hears of the complaint laid against the Muscovite, and he satisfies justice by tearing the latter from his family and sending him to fight in the Crimea. Mr. Turnerelli has lived so long in Russia that these crimes assume in his eyes the shape of the justice which they affect to be. So the author detests the aroma of a cigar: the Czar equally detested the odour of the weed, and, because he disliked it, would not allow any one, under severe penalties, to smoke in the streets of the capital. Mr. Turnerelli thinks he did well, and regrets that as he walks our streets he cannot give all smokers whom he encounters into the charge of a policeman.

When the author has the Czar in the streets he makes of him a solemn actor or a terrific mountebank, resembling some of those half-mad Greek Emperors who were for ever committing all sorts of absurdities in the public highways. We can say, for our parts, that we have no wish to caricature the Czar nor to see him caricatured, and we should be sorry to believe that he was half so bad as Mr. Turnerelli has unconsciously described him to be. Indeed, we may say it at once, we have no faith whatever in this author's assertions. We speak by the card, and not without authority. A brief example will show how the inconsistency of the writer renders his evidence worthless.

"God defend the poor foreigners resident in St. Petersburg, (I say it from experience,) should the authority, even for a day, ever get into the hands of a Russian mob—not one man, woman, or child, would escape; all would be massacred, as every foreigner who has lived in that capital will tell you. Should ever a popular revolution be successful in Russia, be sure the horrors of the French Revolution would be nothing to those which would characterise the Muscovite."

This we find written at page 33: fifty pages later we find the author quite as oracularly declaring that "a foreigner's position in Russia is better and safer than is generally imagined."

Will it be credited that the writer of these contradictory accounts has the assurance to sneer at authors who study the history of Russia in public documents and records in national libraries? Yet such is the case, and the contempt is expressed, as the volume is generally written, in very slip-shod English. We should add, that Mr. Turnerelli is extremely angry that Russia, whose soldiers fire upon shipwrecked sailors as they struggle with the waves, and whose officers have been stigmatized by the command to refrain from slaying the wounded foe, should be spoken of as a barbarous nation. What does he himself make of it in the above extract? And if we believe that extract rather than the sentence in which he vouches for the security of foreigners in Russia, it is because we have ground for doing so, in the recent intimation made to the few French and English residents left in St. Petersburg, that the Government will not be responsible for their lives if they go outside the walls of the city.

Of the morality of the late Czar, Mr. Turnerelli does not vouchsafe to say a great deal, and considering that he knows as much about it as he appears to have done of other matters upon which he speaks with a most offensive assumption of authority, or an equally offensive af-

tation of humility, we have great cause to be thankful. We will add our belief, that Nicholas was, if not irreproachable on this head, at least better than many of his predecessors. But morality is a word of great latitude of meaning; and we confess that when we saw the Emperor some years ago in the public rooms at Ems, looking on at the gaming-table, not indeed playing himself, but standing by and smiling at the frantic play carried on by the present Emperor and a half-dozen of aides-de-camp, who won and lost large sums with a variously contrasted excitement, we could not help thinking that the "Jupiter" of the Russians was but a "Jupiter Scapin" after all.

Of the present autocrat the author draws a mild and pleasing portrait. He appears to be an amiable man, with no desire of his own to deliver the world to fire and sword; but unfortunately the Czars, despots as they are, are also slaves of a system, before which they must move or be crushed. The more dangerous man is the next and rather ill-favoured brother of the reigning sovereign. Mr. Turnerelli describes him as highly intellectual and highly ambitious. He is a good linguist, and speaks Turkish as fluently as any Osmanli. He is High Admiral of the Russian navy, and "once arrived with his squadron before Helsingfors," but it was not when Sir Charles Napier and his gallant ally were there with a few ships of their squadron longing to meet him.—

"From what I know of the Grand Duke, and of his character, I feel thoroughly convinced that he is yet destined to play a prominent part, both in Russia and in Europe. He is not only a man of immense talent, but he is a man of genius, and dependent upon it, the world will yet hear of him more than they have hitherto done. God grant that it may be in a way that will diminish the ills of humanity, not increase them."

Our readers will now have a tolerable idea of Mr. Turnerelli's ill-written and most absurd book. It is dismaging to the personage whom it intended to flatter, and like a witness who proves too much, establishes nothing beyond the worthlessness of the evidence offered.

OUR LIBRARY TABLE.

My Own Garden. By Mrs. Loudon. (Kirby & Son.)—When Nature is putting forth flowers and buds, when in-door life becomes, all at once, distasteful to us (ungrateful as we are!), when those who are fortunate enough to have gardens begin to arrange their summer improvements, Mrs. Loudon very kindly and opportunely comes to the aid of suburban dwellers. In her pleasant little volume we have ample directions, with figures for laying out our grounds; and it appears so pretty on paper, and so easily done, that we have misgivings about gardeners with their old saws and antiquated experience. Here are instructions for sowing, transplanting, cutting, thinning, watering all sorts of plants, with plates of the flowers of each season. Then we have the homely language so prized by the younger race of gardeners, who detest Latin and love the flower-words of Shakespeare and Spenser, and the botanical names for those clever people, in their teens, who feel disposed to air their knowledge. Such a little volume is a pleasant companion, and will make a very pretty and useful present.

The Moslem and the Christian; or, Adventures in the East. By Sadyk Pasha. Translated and revised by Col. Lach Szirma. 3 vols. (Hurst & Blackett.)—This is a spirited and interesting novel for all readers who can carry their sympathies so far away, to places and people with names so full of syllables and consonants as to appear unpronounceable to English tongues. The work bears the unmistakeable impress of being written under entirely different conditions of sympathy and opinion from those which prevail amongst us. It is a tale of wild Oriental life, of love and murder, brigandage and lawful war; a mixture of the Bride of Abydos and

the Arabian Nights. It must be judged entirely by the light of its own opinions, for the code of morals is so entirely different from all European notions of right and wrong that an English reader will be confused to know which are the heroes and which are the villains. Kudali, the chief character, is a dashing, high-spirited fellow, and, if we are to believe the notes, was a real personage, whose genuine deeds of daring far exceeded all that are attributed to him in this romance. The description of the manners and condition of the inhabitants of the Danubian Principalities is interesting, and has all the look of being written upon the spot. The interest of this book lies in its strong individuality. That which will tell against its popularity will be, that it concerns things and persons with which English readers have little in common. It is well edited and prepared for the press, and is extremely well translated.

The Statistical Register of Victoria, from the Foundation of the Colony: with an Astronomical Calendar for 1855. Edited by W. A. Archer. (Melbourne, Ferres.)—Mr. Archer may claim the merit of having collected a body of valuable materials for the historian of Australia. His volume contains a Register of statistical details connected with the legislation, the administration, the population, the climate, the health, the religious communities, the commerce, products, and public economy of Victoria. These subjects he has arranged upon a simple plan, intending that the work shall be extended into a series, and record from time to time the general progress of the colony. For the use of residents he has appended an almanac and rural calendar. From this we glean some interesting particulars on the climate in that part of the Antipodes. January in Victoria corresponds with July in England, being one of the hottest months of the South Australian year. May is the month of the north wind,—showery, cool, and liable to storms and lightning. In June, frost, and rain visit the colony; but the changes of atmosphere are rapid and violent, so that the seasons are by no means those of Great Britain reversed. In December, for instance, a hot blast, laden with dust, has half stifled the people of Melbourne, who have panted with the mercury at 110° in the shade, while a few days afterwards artificial warmth has been necessary to protect them from sharp and chilling breezes, blowing from the Pole. Mr. Archer, in his Rural Calendar, describes the agricultural products and processes of the colony, with its vegetables, flowers, and fruit. The population of Victoria is stated to have been 77,345 in 1851. Ten years ago it was less than 12,000. The ratio of increase has been greater among the female inhabitants. In 1841, there were 239 men for every 100 women; at present the proportion is 148 to 100. Mr. Archer's tables show constant and encouraging progress in the civil and social condition of Victoria. His labours will, doubtless, be appreciated in the colony; while they will enable persons intending to emigrate from England to calculate their chances of success in that gold-bearing province, where an empire has already been planted.

The Works of Virgil, closely rendered into English Rhythm, and illustrated from British Poets of the Sixteenth, Seventeenth, and Eighteenth Centuries. By the Rev. R. C. Singleton, M.A. 2 vols. (Bell & Daldy.)—In the course of his desultory and unusually extended preface, Mr. Singleton states the object of his work to be, to furnish tutors with the model of such a translation of the ancient poets as they ought to require from their pupils. He thinks the ordinary school renderings of these authors far too deficient in poetic expression. At the same time, he objects to all the poetical versions that have been made, as wanting in fidelity to the original,—some things being omitted and others introduced, merely to suit the translator's convenience. He aims at adhering to the original, not merely in the sense, but even in the order of the words, and to be poetical in his phraseology, rhythmical in arrangement, and Saxon in his style. That he follows his author with scrupulous care we are quite willing to allow; nor are we disposed to deny that he has

accomplished his other objects with more or less success: but we still contend that his version cannot be accepted as at all a worthy representation of the original. It is totally deficient in that finished elegance and flowing smoothness for which Virgil is so remarkable. It is neither prose nor verse, but a hybrid combination of the qualities of both, too stiff and artificial for the one, and too bald and limping for the other. Mr. Singleton carries his fondness for Saxon words to excess, using antiquated expressions more frequently than was at all necessary or desirable. Had he confined himself to giving an accurate prose version in poetical language, without any attempt to adhere to the order of the Latin or to secure rythmical arrangement, he would no doubt have produced a more serviceable work. The most valuable part of his production are the illustrations from British poets.

The Lamp of Love. 2nd Series. By Christian Henry Bateman. (Edinburgh, Gale & Inglis; London, Houston & Stoneman.)—The 'Lamp' is freighted and lighted with a collection of simple tales, music, and poetry, varied by short sketches of the lives of great and good men, such as Oberlin, Penn, Luther, Brindle, Linnaeus, and Franklin. The sketches are written easily and touchingly, so as to engage the attention and afford matter for reflection to the youthful reader. There are also several papers, entitled 'Glimpses of God in Nature,' in which Mr. Bateman explains the motion of the earth, the effect which the seasons produce upon plants, birds, and insects, the instincts and habits of birds, silkworms, bees, and gnats; also the motion of the sea and air, all of which will be found interesting to nursery students. This is just the kind of book that a careful parent would desire to see his children amused with; for the biographical parts will lead them to try to become like "Aunt Margaret's Heroes," and improve their tempers at the same time that they improve their minds.

Woodleigh; or, Life and Death. By the Rev. George Trigwell, B.A. (J. H. Parker.)—A simple tale in hero naturally told; but we confess to some disappointment, as title and preface led us to expect something more than a tract. The fault of 'Woolleigh' is that it is too short,—can the author hope for a greater compliment? With the incidents he had to work with, we think he might easily have given the characters more of detail; by so doing, he might have avoided the abrupt terminations of his chapters.

Mary Beever; or, the Housemaid's Wedding. By the late J. W. (Parker.)—There is in this sermon on temperance a grave illustration of the downward course of a man who is too easy to say "No" to an invitation to the alehouse; who has not moral resolve sufficient to abstain from the fatal "one glass too much." Although there is nothing in the tale that has not been told in substance a thousand times, there are so much earnestness and so much simplicity in the style that it will be acceptable on account of its truthfulness. Some sensible remarks are interspersed on the readiness with which girls enter the married state, regardless of the character, habits and associations of the man whom they choose for partners on life's journey. It is a lamentable fact, that a woman who will scrutinize closely the habits of a "maid," and the style of a milliner, will give a husband power to make her happy or wretched with scarcely a thought.

A Refutation recently discovered of Spinoza by Leibnitz: with an Introduction by Count A. Foucher de Careil. Translated by the Rev. O. F. Owen. (Edinburgh, Constable & Co.)—That Leibnitz admitted the doctrines of Spinoza is an opinion held by one sect of critics in Germany; while by another school it is strenuously denied. The connexion between the German and the Dutch philosopher seems involved in some obscurity; but a comparative analysis of their works supplies the only test by which the affinity or opposition of their ideas can be decided. M. de Careil examines a criticism of Leibnitz on the system of Spinoza, and adds the work itself, from a manuscript in the Royal Library at Hanover. His own commentary, however, fills the greater portion of the volume,

the contents of which, we imagine, will not excite much interest out of Germany. Its object is to settle the dispute by showing that Leibnitz was in no degree a Spinozist,—and the essay contains indubitable proofs that, if there were points of union in their creeds, there were also material points of difference. However, the inquiry is too vague in its scope and too technical in its details to be accepted for general discussion. M. de Careil exhibits considerable knowledge of the opinions of the modern thinkers; but the Rev. Mr. Owen is at once lost in a wild maze of words:—“You may procure from many the varied elements which are contained in one, and perhaps each, severally, in greater strength, but the combination of the whole, once destroyed, is irrevocable. The present is the prolific day of little minds, when a myriad of Lilliputian statesmen [we disparage the word], generals, pseudo-scholars, novelists, philosophers, struggle to exhibit a questionable equilibrium against the ‘great of old,’ the Gullivers of a former age.” Helvetius would say of this, that it proved the author possessed more intelligence than his readers, for he might understand it, and certainly they could not.

The History of the Chartist Movement, from its Commencement down to the Present Time. By R. G. Gammage. Part IV. (Holyoake.)—Several pages of this fourth part of Mr. Gammage's narrative are filled by an uncriticized list of persons condemned to fine and imprisonment for their share in the “Chartist agitation.” On all such topics the writer preserves the impartial and temperate tone already noticed and praised by the *Athenæum*. We must, however, direct his attention to two points,—of some importance in a work which future historians of the period are bound to consult. He begins to sin a little on the side of exaggeration when such a phrase as “vast intellect”—applied to a favourite politician—finds a place in his repertory. Also, it were unwise to omit, in the forthcoming Appendix, references to the authorities on which some of Mr. Gammage's statements are based. We have full faith in the integrity of his relation; but scepticism is the proper condition of an historian's mind, and it is unfortunate, when a political story is told for the first time, that any link of evidence should disappear. This loose manner of recording events almost contemporary may suit those who read only to help their memories; but must produce uncertainty and confusion at a more distant period. To these remarks we should add, that Mr. Gammage's book continues to deserve credit for its intelligent spirit, and for the liberality of its views.

Tonga and the Friendly Islands; with a Sketch of their Mission History. Written for Young People, by Sarah S. Farmer. (Hamilton & Co.)—Tonga is in a flourishing condition. It has a dynasty of Georges,—it enjoys peace,—and the cocoa-nuts thrive. However, it has not long been among the halcyon isles. Within the last thirty years two terrible wars have raged over its surface and through the Friendly group. The way in which state affairs are conducted in that quarter of the Pacific resembles the practice of a sharp-shooter up to his neck in a muddy hole. A few warriors take up a good position in a forest, and when a man or woman passes by rush out with axes, and cut the helpless wretch to atoms. This, at least, is the hereditary mode in Tonga; but latterly, armed parties have taken the field, and timber citadels have been besieged. Nor is a fortress of Tonga to be despised. There was lately one at the Ben nearly a mile in circumference, with a wall more than twenty feet high and several feet in thickness, formed of the butts of coco-palms, planted upright and braced together. Above this rampart was a bamboo screen, to serve the purpose of a boarding-net, and outside was a moat forty feet wide. Loopholes at intervals were prepared for the garrison to point their guns through against their enemies. In the erection of this stronghold, a sturdy English armourer took an active part. When it is added, that the late King George of Tonga had an ally, with the name and title of King Josiah, and that he was Pope as well as Prince, and delivered sermons in his chapel as well as decrees in his palace, it will

appear the more wonderful that a “tempest,” which had been brewed in the Pacific, “burst over the island” a few years ago, without alarming and disturbing Europe. We prefer King George's civil wisdom to his military feats. Being an absolute monarch, he does not legislate, but proclaim; though he upholds the establishments of his ancestor. The maxim of the Tonga autocracy is this:—“In case of a pig being found eating the yams, the owner of the pig shall be apprised directly of it, that he may shut his pig up.” Women, it seems, wear, in the Friendly group, the lyre and laurel of triumphant song; for Jochobod Fehiah, by profession a hairdresser, is the Sappho of those Southern isles. Miss Farmer's description of the place and people is agreeably written; though it adds little to our knowledge. We should have liked a more practical account of progress during the last thirty years. As it is, Mariner's narrative—graphic, simple, and picturesque—remains the best and most entertaining book on the Tonga Islands.

The Physical Geography of the Sea. By M. F. Maury. (Low & Co.)—This is a reprint of that portion of Lieut. Maury's ‘Sailing Directions,’ treating of the physical geography of the sea, reviewed *Athen.* No. 1410. The present publication is printed in a compendious form, and contains all the illustrative charts and diagrams attached to the larger work. It is dedicated to Lord Wrottesley, P.R.S.

The English Bible: containing the Old and New Testaments according to the Authorized Version, newly divided into Paragraphs, with concise Introductions to the several Books, and with Maps and Notes illustrative of the Chronology, History, and Geography of the Holy Scriptures; containing, also, the most remarkable Variations of the Ancient Versions, and the chief Results of Modern Criticism. Parts I. to IV. (Blackader.)—Such a title-page saves us the necessity of description. The design of the editor is praiseworthy, and is carried out with great care. We could have wished that he had dealt a little more boldly with the Authorized Version; but the printing the prose portion of the text in paragraphs, and the poetical books rhythmically on the system of poetical parallelism, are great improvements, although not novelties; and the marginal notes—most of them condensed from ‘The Pictorial Bible’ and other works of Dr. Kitto—are useful and instructive. The Notes at the end of Genesis show extensive reading and a power of critical appreciation. The work will be a valuable addition to the Biblical library.

The Recruit: a Tale of the Present War, (J. H. Parker), contains original sketches of the campaign in the Crimea. Its hero is a soldier in the British army, whose adventures, suggestive of reality, are related in a picturesque and feeling style. A good deal of movement is thrown into the account of the conflict on the Alma—a tale oft told already, but not yet wearisome to English readers, who love that thrill of the heart which is only felt when we hear of the battle and the victory, fought and won by men whom we saw ere they left, and whom we may welcome when they return. History cannot charm its heroes into life;—we quickly turn from the Spartan shield,—from the Roman pike,—from the crossbow of Cressy,—from the culverins on Marston Moor,—from the arrows of the Tyrol,—to the lances and guns of our living legions in the East. The sentiment of the war has been caught by the author of ‘The Recruit,’ who has a blunt, but touching, story to narrate, and who narrates it well.—Miss E. Brabazon, in *Home Happiness; or, Three Weeks in Snow*, has edification, as well as entertainment, for her readers. There is no want of diversity among her snow-drops, for they range from plaster of Paris to cinnamon oil,—from Aristotle to elephant hunts,—from the plagues of Egypt to the prophecies of our own day. In fact, she makes up a pleasant party, shut in by winter, who play a game of intellectual cross-questions. It is praise enough to add, that many a young Crichton, forced into three weeks' seclusion by sleet and thaw, might pass the days pleasantly, conning over Miss Brabazon's sketches of ‘Home Happiness.’—To a less precocious generation is addressed *Bird and Blossoms; or, Light Wing and*

Bright Eye. It is a charming little fable—a fable of the golden age, when larks and throats engaged in moral dialectics; but its grace consists in the gay, natural, child-like tone of narration, and in the pretty moral so prettily suggested.

Recent events having awakened a special interest in the Circassian tribes, we are not surprised at the publication of a Dictionary to assist Europeans in acquiring some knowledge of their language, which has claims of its own to attentive consideration. The work to which we allude is entitled *A Dictionary of the Circassian Language: in Two Parts: English, Circassian, Turkish—and Circassian, English, Turkish*, by Dr. L. Löwe. It gives as good an idea of the difficult pronunciation as can be conveyed by written signs, and is founded upon the author's personal intercourse with the Circassians.—Mr. Lund has completed his work on Geometry and Mensuration by publishing the second part, called *Geometry as an Art*. Both parts ought to be widely circulated, especially among National and British Schools.—We have received another of Mr. Parker's classical texts for the use of schools. It is, *The Satires of Horace, with Short English Notes*, and, like those that have preceded it, has the recommendation of being at once moderate in price and good in character.—The same may be said of Mr. Parker's *Short Notes to the Seven Plays of Aeschylus*.—A little bit of a tract, called *Poor Letter R, its Use and Abuse*, by R. R. Rogers, was not worth publishing.—In these days of multiplied intercommunication with foreign nations Marcus's *Conversation-Guide; or, Useful and Familiar Dialogues in the English, French, German, Russian, Polish and Swedish Languages* may be found a serviceable companion.—A new pocket edition of *Walker's Pronouncing Dictionary* has been prepared by Dr. Nuttal, with all the most recent words inserted, and a good deal of useful matter on grammar, pronunciation, and other correlative subjects. We scarcely understand what the editor means by accenting several syllables of a word in the same way, a striking instance of which is the word *federal*, accented on every syllable except the last. Still less can we explain the strange blunder of placing the opening of the Great Exhibition after the election of the Emperor of the French in the Chronological Table, and affixing 1852 as the date of the memorable event in Hyde Park.—A new edition of *The Geography of the Globe*, by J. O. Butler, has appeared, with corrections and improvements up to the present time.—*A School Compendium of Natural and Experimental Philosophy*, by R. G. Parker, A.M., seems to be a reprint of an American work by the Author of the well-known ‘Progressive Exercises in English Composition.’ It is stated to have been “corrected, enlarged and improved”; but it is still not without errors and room for improvement in other respects. This is the more to be regretted as the substance of the book possesses sterling value.

LIST OF NEW BOOKS.

Arnold's (Rev. T. K.) Latin Word-Building, 12mo. 4s. 6d. cl.
Beasley's Pocket Formulary of Pharmacopeia, 6th edit. 6s. cl.
Berenyi's (Rev. T. K.) History of Hungary, 2 vols. 12mo. 3s. 6d.
Bennet's (G. P.) History of the Horse, 2 vols. 8vo. 12s. 6d.
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PICTORIAL COPY-RIGHT AND COPY-WRONG.

THE state of our laws of Artistic Copyright is absolutely disgraceful; and the more so as they are calculated to raise serious and just grounds of complaint on the part of Foreign Governments with which Her Majesty has entered into conventions under our International Copyright Acts. I will, therefore, with your permission, very briefly state the British laws of Artistic Copyright; the origin of the Acts of Parliament in force on the subject; and their chief defects.

The laws which relate to British Artistic Copyright are composed of the common law of England and the statute law. The common law only protects such works as have not been exhibited, or otherwise published, with the consent of the artist or proprietor;—and the statute law only relates to, and protects, those works which have been engraved and published in strict accordance with the legislative conditions as to the name of the proprietor and date of publication being engraved on the plate, and appearing upon every print taken therefrom. Thus, where a person has drawn, painted, or engraved a subject, kept it in his own possession, and not exhibited or in any other way produced it to the public, no one, by the common law, can lawfully copy it without his consent; but where it has been made public with his consent, then his common law right ceases.

This common law right in favour of unpublished works was the only protection the authors of them enjoyed down to the reign of George the Second, when Hogarth's genius enabled him to lay the foundation of the present school of British Art. In his time there were no Exhibitions, and he was the engraver of his own pictures; the sale of copies of his engravings being not only a source of emolument to him, but also serving the additional purpose of spreading his fame as a painter. His engravings were pirated after they were published; and the common law affording him no remedy by which he could punish the harpies who preyed upon him, he had the courage, almost at his sole expense and by his own exertions and influence, to obtain an Act of Parliament "for the encouragement of the arts of designing and engraving," &c. This Act was passed in 1735, and Hogarth recorded the facts I have stated respecting it by a small plate which he engraved. In consequence of Hogarth's Act proving too limited in its operation, as it only contemplated cases such as his own, where the painter or designer was also his own engraver, it was amended by another Act in 1767. This was followed by a further amendment in 1777, which chiefly consisted in subjecting a pirate to double costs in an action against him for piracy of the copyright in an engraving. All these Acts only apply to works engraved, &c. in England or Scotland, and, consequently, down to the year 1836 any engraving which was then the subject of copyright under them could be, and was, pirated in Ireland with perfect impunity. In that year the Acts I have mentioned were for the first time extended to Ireland; but not to the Isle of Man, the Channel Islands, or our Colonies, where the proprietors of Artistic Copyright, both British and International, still remain without the slightest protection against the piracy of their works! In the Act of 1852, which was passed to ratify Her Majesty's convention with France on the subject of International Copyright, the four existing British Engraving Acts were declared "to include prints taken by lithography or any other mechanical process by which prints or impressions of drawings or designs are capable of being multiplied indefinitely." These five Acts of Parliament, called "the Engraving Copyright Acts," form the sole, meagre, and most imperfect protection to which, by the laws of England, British painters or engravers are entitled in respect of their published works. Three equally imperfect Acts exist on the subject of copyright in Sculpture; and this group of eight Acts, therefore, now forms the whole statute law of British Artistic Copyright. I will not trespass on your space by entering into any description of the valuable rights of British subjects in Prussia, France, and the various other States with which Her Majesty has entered into conventions under the International

Copyright Acts. Confining my observations to Artistic Copyright as provided for by the Engraving Acts, it must be observed that the professed objects of those Acts were to encourage the arts of designing and engraving (but the former only as accessory to the latter), and to enable designers and engravers upon the performance of certain conditions to acquire a copyright in their works from the day of their publication; after which, as before mentioned, they are no longer entitled to any protection by the common law. It is, therefore, a popular error to suppose that by our laws any copyright can be acquired in a picture, even for the purposes of engraving, unless such picture, prior to its being exhibited, has been engraved, and the print from the engraving published in strict accordance with the conditions imposed by the statute law.

I will now very shortly state a few of the leading defects of the Engraving Copyright Acts.—1. They extend only to Great Britain and Ireland, and not to the British dominions generally. 2. They afford the painter of a picture no protection against the piracy of his picture as such; nor even as a design for an engraving, unless it be engraved, and the engraving be published with certain formalities before the picture is exhibited. 3. No registration of artistic copyright exists, except as to the works of aliens under the International Copyright Acts. 4. If the registration of British artistic copyright existed, then such copyright might be assigned by entry in the register, instead of the present cumbersome and expensive mode of assignment by deed. And lastly, the want of a cheap and efficient remedy in cases of piracy. These are pointed out merely as some of the leading defects in the existing legislation upon artistic copyright; and it may be said that most of them equally apply to the Sculpture Copyright Acts, as well as to those on the subject of Engraving. The numerous minor and other defects I will now pass over without notice, as it may, perhaps, be considered that enough has been already stated to prove the lamentable condition of the existing laws of British Artistic Copyright.

One word as to the Royal Academy. Might not the number of its members, and the usefulness of that Society, be now largely extended with great benefit to the best interests of Art and artists? To do so would only be carrying out the intentions of its royal founder, King George the Third, who is said to have taken so deep an interest in its objects that he actually prepared the rules for its formation and government with his own hand;—certain it is, that one of those rules expressly stipulated that, after a certain sum (20,000, I believe) had been accumulated for the benefit of the Academy, its future income was to be applied to the promotion of the general purposes of Art (see abstract of the laws, &c. of the Royal Academy published in 1797). From the commencement of this Society to the present time, it has also, by the Royal favour, enjoyed the gratuitous use of a suite of rooms forming part of the national property. It therefore seems clear, that the object of the Crown in founding and fostering the Royal Academy was not alone to benefit a select body of artists, self-elected, but to promote the general prosperity of British Art and its professors;—in short, that the Royal Academy from its foundation has been, and still is, a *public* Institution, if the intentions of its founders be respected, although legally it is only a private society.

The remedy I would suggest as the most efficient to expose and reform the mischiefs attendant upon the present state of our Artistic Copyright laws, and of the Royal Academy, is, that a Select Committee of the House of Commons should be appointed to inquire into the state of those laws: also as to the intentions of the Crown in founding the Royal Academy, as appears from the Rules, &c., under which it was founded; and whether, having regard to those intentions, any and what extension of the number of its Members and means of usefulness should be made for promoting the interests of Art and artists. This suggestion of a Select Committee being appointed to inquire into the subject of our Artistic Copyright laws emanates from, and has the sanction of, very high authority.

No one has perhaps ever understood all that relates to British copyright, both literary and artistic, better than the late Mr. Justice Talfourd; and in a letter now before me, written shortly before his death, in reference to the "grievous defects" of the statutes on Artistic Copyright, he mentions the interesting fact that, in the first Bill which he introduced into the House of Commons for amending the laws of copyright, he included a series of clauses as to artistic copyright, which were subsequently struck out by the advice of the late Sir Robert Peel, who thought the whole subject of artistic copyright ought to be investigated by a Select Committee. I know that the elevation of Mr. Justice Talfourd to the Bench alone prevented his moving for such Committee; the appointment of which, so far as regards our laws, has therefore the joint approval of two great men who were eminently qualified to form a correct judgment on the subject; but, in justice to them, I must add, that an extension of the inquiry with reference to the Royal Academy was not, so far as I am aware, contemplated either by Sir Robert Peel or Mr. Justice Talfourd.

R.

April 9.

FOREIGN CORRESPONDENCE.

Naples, April 3.

OUR winter is nearly over, and with it will terminate our researches into many spots of antiquarian interest. The malaria fever is a terrible enemy to encounter,—nor would even the discovery of such a vase as that known here by the name of Darius compensate one for the aches and sufferings which that destructive malady inflicts. Now, then, is a good time to review what has been done during the season which is passing away; and I do not know that I can do better than throw my scattered information into the form of an antiquarian tour, which we shall do well to complete quickly, before the hot season comes in.

A glance at Cumæ will be necessary before we travel eastwards,—though I have scarcely a word to say for the City of the Sibyl. The Prince of Syracuse has terminated his excavations there for the present, having nearly exhausted the ground which was at his disposal. Much, however, remains to be done in land possessed by private individuals, and which His Royal Highness has been anxious to purchase, though unwilling to give the price demanded. I cannot forbear from expressing my regret that what was acquired here two years ago, with so much trouble and expense, and awakened so much European interest, should have been sold,—a portion to the Marquis Campana, the celebrated collector at Rome, and the rest to M. Fould, brother of the French Minister of Finance, it is supposed on account of the French Government. The beautiful fragments of the Temple of the Antonini, which ought never to have been removed from their original site, still remain behind the Palace of the Prince. So much for Cumæ; and now for a turn in Apulia. I have recently spoken of Canosa (Canusium), but since then other interesting details have come to my knowledge, which I must not omit to mention. The tomb which has most recently been brought to light has much of an Oriental character, as the doors narrow towards the top. The colour of the ground is of a dark red and blue. The chamber facing the entrance appears to have been devoted to the chief of the family, whilst the lateral ones were occupied by the women; and there, on beds of bronze, decorated with ivory statuettes and other ornaments, were found female skeletons. All that beauty, all that wealth ever gave could not save them from the universal lot. The ground was covered over with gold thread, which Signor Bonucci supposes to be the remains of a golden carpet or cloth; whilst round the walls were disposed more than forty vases, of various though graceful and elegant shapes. To these I have already alluded; but not to some patere of an enormous size, in which eggs and other eatables were found, as also the dregs of some liquids. In harmony with the idea that the deceased would resume the habits of this life in another world, the skeletons bear upon them the traces of the most magnificent

dresses. The principal female figure, for instance, was found with earrings representing two peacocks, not merely in shape but in every tint: the colour of the plumage being given by small upon gold. Golden bracelets of a serpent form surrounded dry bones, round which once beat the pulses of passion. Her vest must evidently have been embroidered, for garlands of myrtle, both the leaf and the berry, were, found in gold, and all are clearly pierced with the holes by which they were once attached to the dress. Round the head was a diadem of various flowers, the cups of which were formed of rubies and jacinths and emeralds of great beauty, and sometimes of small of different colours. The beautiful ring which I described in my last I have since examined: it was found on one of the fingers of this female. The circle is formed of two clubs of Hercules, the point where they meet beneath being surmounted by a ruby; whilst on the upper and opposite part of the ring is a box, where might have been the hair of a lover or Persian perfumes: the cover is formed of a large emerald. The work is of the most delicate filigree, displaying a great variety of beautiful forms: in short, all regard it with astonishment, and doubt whether modern art could produce anything so perfect. "And when," said I to Signor Bonucci, "might this tomb have been closed upon its inmates?"—"Oh!" was the answer; "judging from the art, it might have been about the time of Alexander the Great, or, at all events, two thousand years ago."—What a field for the play of the imagination! Two thousand years ago!" said I; "so large a period, that it seems to belong not to time but to eternity; and yet the art of the painter, and the potter, and the sculptor, and the architect of that time is brought before us as fresh as though it had been executed but yesterday; nay, more, the handiwork of the milliner and the upholsterer is shown to our wondering eyes; and, dressed in the habiliments of the drawing-room, the inmates of the tombs seem ready to receive us." I must not, however, linger longer on this spot, otherwise my imagination, instead of sober reason, will run off with me; but I must first repeat the expression of the universal hope that His Majesty will resume the excavations shortly after Easter. "*Inde Rubos feci perennius,*" says Horace, in his description of his journey to Brundusium; with him we have pursued our road from Canusium, and my readers will not object to travel in such good company. The modern Ruvo, for so now is called the ancient Rubi, has at various times been the scene of excavations, and some of the largest and most beautiful vases in the Museo-Borbonico were found there. His Majesty has recently granted permission to H.R.H. the Prince of Syracuse to excavate,—and, from all I hear, the works will be resumed there at no distant time. Perhaps, one of the best private collections of antiquities in Southern Italy has been formed at Ruvo, by Signor Presidente Salvador Fenice. It is particularly rich in Greek vases, in scarabaei, coins, and glass. I may mention that Signor Fenice was one of the first to suggest a remedy for the grape malady in Apulia, where, in fact, the vintage last year was most successful. He asserts also that in the breath of cholera patients he discovered insects infinitesimally small, and believes that by means of these the disease was diffused. This, however, by the way. Leaving Apulia and coming nearer the capital, a new site of interest has been made known to us recently in Albanella, a small town of 1,800 inhabitants, in the Bishopric of Capaccio, from which it is distant about six miles, and is consequently not far from Paestum. About four or five acres of ground, I am informed by one well able to give me intelligence, are covered with, or more properly cover, these tombs; and there cannot be fewer, says the same authority, than eighty tombs. Those which have been recently disinterred have been so by accident, whilst the proprietor, a Signor Albonio, was planting vines. Two of the tombs have no marked interest, except that on the walls of one of them is represented a combat of boxers, whilst opposite is a chariot. That one, however, which is the most interesting is small, and has no entrance gateway; on the long wall of the interior is painted a mortuary bed, whereon repose a young and beautiful girl, with

her eyes closed. Behind her is a woman extending her arm over her stomach, whilst by her side is another woman in the act of dancing. Near the bed is a Faun, who plays the double pipe. Behind the bed is a woman, evidently in sorrow, with her hands crossed on her bosom,—and another, seated on a chair with a back to it, holds a crown in her hands. Opposite this wall are painted two combats,—one of gladiators, and another of boxers. On the short side of the funeral chamber is a figure on horseback; and on the other side cock, the emblem of vigilance. Cushions worked in arabesque are painted above, and everything is executed in the style of the earliest Greek. In the interior of this tomb was found—wonder of wonders—a warrior, with the hair on his skull preserved, and with his body covered with his cuirass of bronze. This excavation took place twelve feet under ground, and was made so recently as the beginning of this year. Within the last six months nothing of importance has been discovered at Paestum. Shortly before that an interesting tomb was brought to light by Signor Beliella, but as it has been illustrated and fully described elsewhere, I shall not enlarge upon it.

Whilst it is the subject of congratulation to the artistic world that so much that is graceful and elegant has been recovered from the tomb, I cannot reflect without regret on the fact that so much has been discovered by pure accident, and that afterwards so much has been left to private enterprise. The daily labourers first broke into the interesting tombs recently discovered in Albanella and Paestum. "We arrived in Canosa just in time to save something," says Signor Bonucci: "much had been carried off and dispersed." The beautiful vase of Darius,—the first historical vase ever discovered, and the most remarkable for its artistic merit,—he found in the hands of a private person broken into ten or twelve pieces: some fragments were wanting, and he had to open the tomb again, and almost sift the soil to find them. Happily he did so, and now this vase, carefully restored, stands the gem of this compartment of the Museum. I have myself seen the jaundiced and swollen inhabitants of Paestum bring forth for sale antiques which they had broken into pieces, to multiply their paltry gains. Thus, through accident, ignorance, and neglect, how much has been lost or injured that can never be recovered or repaired; and how much has been scattered amongst the herd of mere curiosity hunters, who have neither taste to select, nor enthusiasm to preserve. Where, as in Magna Graecia, the whole soil teems with the riches of ancient Art, some association should be formed for the protection and preservation of what may, from time to time, be brought to light. I believe an order has been issued lately to order the Intendentes to order the Sott' Intendentes to order the Syndics to order proprietors of land when they find anything to communicate the notice of it to the Syndic, who must inform the Sott' Intendente, who must inform the Intendente, who must inform the Directors of the Museum of the fact. The links are so many that the vibration will scarcely reach the end.

H.

OUR WEEKLY GOSSIP.

We are able to state that Sir John Herschel's resignation of the Mastership of the Mint had no reference to political considerations, having been made, through Lord Aberdeen himself, in entire ignorance of the then impending break-up of the Ministry, and having reference only to his increasing ill-health and the laborious duties of his office. This announcement will be welcome to all those who share our desire to see this office finally detached from political parties: as it takes away from the "coincidence" on which we last week remarked every risk that attached to it of being converted into a precedent binding on the successors of Sir John Herschel.

Death has suddenly closed the career of a most useful public servant; and has left vacant some of the few offices by which the State recognizes and rewards scientific eminence. Sir Henry De la Beche died on Friday (yesterday) morning at ten o'clock. The intelligence reaches us just as we

are going to press. Our loss is great and sudden; but we can do no more to-day than make this sad announcement. Next week we may be able to render some account of the scientific work achieved by the deceased. Sir Henry was Director of the Geological Survey, Director of the Museum of Practical Geology, and Director of the Government School of Mines.

Eminent success has waited on the attempt to raise a Patriotic Fund by means of Art contributions. Pall Mall has been crowded daily,—and the little room on the south side, so well known as the home of the French Exhibition, has been far too narrow to receive its visitors. Ample space is also required for the pictures still pouring in, and Government has very properly offered Burlington House, in Piccadilly, to the Committee. More than eight hundred objects of Art have been received, and the fund already raised is considerable. The Queen has been a purchaser. Two hundred pounds are offered for the drawing of the Princess Royal, who is said to have timidly valued her work at a guinea! It will ultimately fall to the highest bidder. Where is that Prussian prince in whom it was said the days of chivalry were to live again? Will he suffer this prize to be carried away by other hands? or is he afraid to support—even in a way so indirect—the heroes of the Crimea?

M. Conscience, the Belgian novelist, whose works we had the pleasure of introducing to an English public a few years ago, is preparing an edition of his Tales for the English market, and of course in the English language. The series will commence with his most recent works, 'De Plaeg der Dorpen,' 'The Village Scourge,'—and 'Net Geluk van ryk te Zin,' 'The Pleasures of Wealth.' The first volume, we understand, will appear in a few weeks.

Manchester is to have a second Free Library and Museum, with a spacious reading room, in the Queen's Park. This park is at the opposite corner of Manchester to Camp Field, where the original Free Library stands. In time, there will, doubtless, be a Free Library in each of the public parks of that great city.

The sale of Lord Rutherford's library closed on Tuesday. There were altogether 2,573 lots, and the aggregate produce of the sale was about 7,000*l.*

On Thursday week Mr. Layard was installed into the office of Lord Rector of the University of Aberdeen.

We rejoice over the increasing prosperity and usefulness of the Booksellers' Provident Institution. Steady progress is shown in the yearly increasing income and outlay, and particularly in the amount of relief afforded. In 1840–1, the relief distributed was 110*l.*; in 1854 it amounted to 750*l.* The receipts for the past year, excluding balances, were 1,085*l.* The increase accruing from stock was 796*l.*, which was invested in the purchase of further stock:—300*l.* were withdrawn. The total capital invested in stock on behalf of the Institution is 21,400*l.*

Among the amusing and instructive novelties prepared for holiday makers we must mention 'Sam Slick's Diorama,' at the Polytechnic Institution,—a 'Zoological Concert' and 'Love in all Shapes,' at Mr. Love's hall, in the Regent Gallery,—and the Model of Sevastopol, in Mr. Wyld's Great Globe. "Sam Slick" unrolls a beautiful picture of the Atlantic passage and of American cities and scenes, which he accompanies by a humorous comment. Under Mr. Pepper's spirited and intelligent direction, the Polytechnic Institution is growing daily more attractive. Mr. Love, the prince of ventriloquists, continues, in a new act, the exhibition of his marvellous powers of voice. The Model of Sevastopol, now coloured and improved, is assuredly at this moment one of the chief attractions of the metropolis. We have not yet, we think, announced the opening of Mr. Crawford's 'Scottish Entertainment,' in Regent Street.

At the conclusion of our review of Dr. Springer's 'Catalogue of the Lucknow Library,' in a late number of the *Athenæum*, we expressed some alarm at the circumstance of his having three unfinished works now in the press. "It may, perhaps,

relieve in some measure this not unnatural apprehension," says a Correspondent, "to learn that Dr. Sprenger, having been obliged to leave India, on account of his health, before completing the Lucknow Catalogue (which also, as you observe, was undertaken, by request, whilst engaged in his other works), he has taken advantage of this opportunity to visit Damascus, and inspect for himself some original sources of information relating to the life of Mohammed in some of the libraries there, pending access to which he had deferred the completion of that biography. There is good hope, therefore, that his present temporary removal from the cataloguing labours may afford him the means of successfully completing his more important work, and of returning in improved health to resume his excavations among the literary ruins of Lucknow."

Dr. Balfour writes:

"University of Edinburgh, April 10.
"I have just seen advertised in Hooker's *Journal of Botany*, and in the *Annals of Natural History* for April, among 'New Botanical Works,' 'Botanists' *Vade-Mecum*, containing Instructions for Classifying, Preserving, and Examining Plants, with Glossary, by Prof. Balfour and Dr. Williams.' Now I deem it right to say that I did not compile this work with Dr. Williams (whom I have not the pleasure of knowing), and that—unless so far as any information it contains may have been taken from eight or ten pages of the Appendix to the first edition of 'The Manual of Botany' compiled by me in 1848 and 1849, and the property of the publishers of the *Vade-Mecum*—I am not entitled to any of the merit or demerit which may attach to the work. In the same advertisement I observe 'The Manual of Botany' also noticed, third edition, revised and enlarged by Dr. Williams. I beg to state that I have had no connexion with any edition of this work except the *first*, published in 1849; and that the quotations appended to the advertisement of the third edition, from 'Tait's Magazine' and the *Witness* newspaper, have reference to the first edition only. I am, &c., J. H. BALFOUR, M.D."

The election of a new Professor of Moral Philosophy, in the room of Dr. Whewell, at Cambridge, it is said, will take place on Tuesday, May 22.

On Wednesday last the Master and Wardens of the Apothecaries' Society gave their second microscopical Soirée. On this occasion there were assembled a more numerous company of microscopic observers than on the last. The visitors were received by the Master of the Company, Mr. N. B. Ward, who is known in scientific circles as one of the earliest cultivators of observation by the microscope. He is also popularly known as the inventor of the glazed cases in which plants can be grown in the smoky atmosphere of London, and the principle of which has been successfully applied in preserving living animals and plants in water, as carried out in the Zoological Society's Gardens, Regent's Park. The walls of the suite of rooms of the old Hall were decorated with enlarged drawings of microscopic objects, and upwards of a hundred microscopes were kept constantly at work by the interested company. The microscopes were arranged so as to afford an opportunity of observing objects from the mineral, vegetable, and animal kingdoms consecutively. Mr. Glashier exhibited a beautiful series of illustrations of snow crystals, which during the late severe winter fell of unusual magnificence and beauty. The Rev. J. B. Read exhibited several interesting specimens in micro-chemistry, displaying under the microscope the progress of chemical change. Mr. Woodward contributed his beautiful polarizing apparatus, and showed its applications to practical microscopy. A number of marine polyps, brought from Dover, excited much interest. A series of objects illustrating the circulation in plants was also exhibited; and Mr. Wrenham announced the discovery of cilia in the interior of the cells of those plants, thus explaining the cause of their remarkable movements. On the whole, this was one of the most successful scientific gatherings of the season.

We print the following, from the Author of the forthcoming 'Life of Nussir-u-deen,' in answer to Mr. Austin's protest. From information privately supplied, we infer that the writer has original and ample materials for his work:—"Like most zealous advocates, Mr. Austin injures the cause he wishes to defend. Had he waited for the appearance of the 'Private Life of an Eastern King,' he would have discovered that the book gives only a simple account of the daily life of Nussir-u-deen, with its joys and sorrows, its amusements and its apprehensions, its caprices and its absurdities. The Indian newspapers may consider its appearance at

the present time as 'significant,' but it has no political bearing, or at least is intended to have none. If the reader discovers from it that the people were badly governed and Oude the most anarchical of kingdoms, it will be, not because it was my intention so to describe it, but because such was the fact, and no one can write truly of Oude or Lucknow without that fact being apparent. Mr. Austin supplies me with a valuable suggestion. It will be easy to give the book additional interest by adding to it an Appendix showing, from the Indian newspapers, that what the country was in my time—that is, twenty years ago—it still is."

Feminine strongmindedness—if we may coin a new word to express a new fact—is not to be held back in America or satisfied with Bloomer jackets and continuations. The *Ypsilanti Sentinel*, an American journal, learns that a number of applications will be made by females at the commencement of term for admission to the University.

Literary gossip from Australia is a pleasant novelty. The *Melbourne Argus* announces the arrival of two of the Professors, selected by Sir John Herschel, for the Antipodean University. "The University building," says the local journal, "is being slowly proceeded with. Nearly the whole of the foundation has been completed up to the level of the ground floor, and a good deal of substantial underground work, in the shape of cellars and so forth, has been constructed. The number of masons, carpenters and labourers employed on the works is about sixty, and we are informed that something like 20,000/- has already been expended. This sum includes the handsome fence surrounding the forty acres of ground attached to the University. A passing glance at the work does not give a very satisfactory idea of the progress made since the laying of the foundation-stone in July; but the part that has been constructed is, we understand, the most tedious part of such a building; and, as a large quantity of materials has been got ready, a speedier degree of progress for the future may be anticipated."

We read in the German papers that Dr. Kral, formerly Director of the Observatory at Prague, has invented an ingenious instrument to measure the force, duration and direction of earthquakes. It consists of a pendulum so contrived that, whilst it can move in any direction, it cannot return. A perpendicular cylinder is attached, which, by means of clockwork, turns on its vertical axis in twenty-four hours. A pole, with a thin elastic arm, is fixed near the pendulum; this arm points towards the cylinder, and presses on it gently a pencil, by which means an unbroken line is formed on the surface of the cylinder as long as the pendulum is at rest; but, if it is put in motion by an earthquake, the pencil makes broken marks, which show the strength, direction and period of the earthquake.

The Italian journals offer a few paragraphs of literary gossip. They announce that Cardinal Wiseman will succeed Cardinal Mai as Librarian of the Vatican: from which we infer that the office is to remain a literary sinecure, and the holder of it an absentee.—Florence retains its rank as least liberal of the Italian States, not even excepting Naples. A paper recently started there took the name of a muse, 'L'Euterpe,' a very harmless, if not a very felicitous name. It was devoted to small literary talk and theatrical criticisms, playing on its pipe mildly enough; but one morning appeared a few lines signed by the terrible Guerazzi, whose books are read in every house in Florence, and the police pounced upon and suppressed 'L'Euterpe.'—Venice, we hear, is adding music to her more romantic charms. A band is in progress of organization—a native band—for no Venetian now listens to the Austrian military strains, however good—intended for the service of the lagunes, and chiefly for serenades on the water during bathing time.—Milan, it is said, will not be fairly represented at the Paris Exhibition, especially in the departments of Fine Art, the Lombard painters and sculptors objecting to place their works under the colours of Austria. Some such feeling interfered with the completeness of the Lombard department of the Crystal Palace in Hyde Park.

Some of our contemporaries, under the pressure of the stamp debates, are taking to confessions. The proprietors of the *Shields Gazette*, telling a story which has many a counterpart, say of their journal:—

"During the past six years, the proprietors of this newspaper have invested no less a sum than 4,400/- net cash in its establishment; the whole amount of 10,000/- received by the *Gazette* during that period for news and advertisements (over and above the said 4,000/-), having been expended in carrying it on and improving it. During all this time, the proprietors have not received a single shilling in return, even in the shape of interest on the capital invested. It is now simply paying its way, and no more."

With the exception of a theatre, we know of no kind of enterprise so costly and so perilous as a public journal.

Letters from Sweden inform us that "Prof. E. Edlund, of the Academy of Sciences in Stockholm, succeeded last year in producing an improvement in the construction of the apparatus of the electric telegraph, by which it will be possible to send simultaneously by a single wire two reports from two stations in opposite directions, one from each station. The principle on which Prof. Edlund's apparatus is formed is particularly simple, and in all respects different from that which Dr. Ginti, of Vienna, has employed without any great success for the same object. Prof. Edlund employs at each station only one galvanic battery of equal power with that used in telegraphing by the old method. It seems that the improvement in question can be applied to all kinds of telegraph apparatus founded on the influence of electricity on magnetism or electro-magnetism. Old apparatus can, without any very great expense, be changed to new, and telegraphing proceeds in the same manner as by the old method. During last August Prof. Edlund made some trials, with the permission of the direction of the telegraphs, on the line between Stockholm and Upsala, which gave a satisfactory result. At Christmas two apparatuses were put up for real telegraphic use on the same line, and have since then been employed daily. The experience gained during this time shows that the new apparatuses work with the same certainty as the old ones, and are convenient to use—the problem of sending two reports at the same time can consequently be considered as satisfactorily solved. As soon as new apparatuses have been prepared or old ones altered, the other telegraph stations in Sweden are to be supplied. It is, consequently, now possible to send as many reports by one wire as were before sent by two, supposing that an equal number are to go from both stations." Such is the statement of a valued Correspondent—but we wait for some account of the method before asserting how far the principle is new.

BRITISH INSTITUTION, Pall Mall.—The GALLERY FOR THE EXHIBITION AND SALE OF THE WORKS OF BRITISH ARTISTS, IS OPEN DAILY, from 10 to 5 P.M. Admission 1/- Catalogue 6d. GEORGE NICOL, Secretary.

ADM. AND EVE.—This great Original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, PALL MALL (opposite Mariborough House), from 11 to 6 daily.—Admission, 1/-

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French, and Italian photographs will be OPENED at the ROYAL & PALL MALL INSTITUTION, 18, New Bond Street, on MONDAY, April 23rd.—Morning, open from 10 to 12. Admission, 1/- Catalogue, 1s. Evening, open from 7 to 9. Admission, 6d.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The Railway at Balaklava, Battle of Inkermann, Storm in the Black Sea, Battle of the Alma, Cavalry Charge at Balaklava, Picturesque scenes in the Caucasus, and other subjects depicted in the Diomedes illustrating 'Events of the War.' The Lecture by Mr. Stoeckeler. Daily at 3 and 8.—Admission, 1s. 2d. and 3s.

ZOOLOGICAL CONCERT.—LOVES ENTERTAINMENTS.—VENTRILOGIAL—EXTRAORDINARY.—REGENT GALLERY, 60, Quadrant.—Every Evening at 8, except Saturday: Saturday, at 2. Monday and Thursday, Mr. LOVES, under his pseudonym as the famous Draughts Ventriloquist in Europe, will present HIS NEW ENTERTAINMENT, called 'THE LONDON SEASON.' Wednesday, Thursday and Friday the entertainments LOVE IN ALL SHAPES and LOVES LABOUR'S LOT. The ZOOLOGICAL CONCERT, every Evening—Piano-forte, Miss Julia Warman.—Stalls, 2s.; Area, 2s.; Gallery, 1s. Tickets at Mitchell's, 33, Old Bond Street; Turner's Music Depot, 19, Poultry; and at the Rooms, between 13 and 3.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—April 4.—W. J. Hamilton, Esq., President, in the chair.—J. E. Saunders, E. L. J. Ridsdale, G. H. Wathen, and E. W. Jackson, Esq.s, were elected Fellows.—On the Palaeozoic

Rocks of the Thüringerwald and the Harz,' by Sir R. I. Murchison and Prof. Morris.—The chief objects of this paper were to compare those chains of Central Germany, by showing the peculiarities of each, and by indicating how they differed from or agreed with the Silurian basin, on the east, and the Devonian rocks of the Rhenish Provinces, on the west. Their relations to British rocks of the same age was also explained in a large tabular view. The Thüringerwald was first described as containing a considerable portion of the most ancient sedimentary strata, which are unknown in the Harz,—viz., hard quartzose and silty gauwacke, void of animal remains, followed upwards by grey slates, sandstones, conglomerates and partial limestones,—the age of which is clearly Lower Silurian, as proved by the genera and species of Trilobites, Orchis, Orthoceratites and Graptolites, which they contain. These masses, which occur in the southern Thüringerwald only, are at once overlapped by strata of Upper Devonian age, to the exclusion of the Upper Silurian, so finely developed near Prague, and of the Middle and Lower Devonian (Spirifer sandstone and Eifel limestone) of the Rhenish Provinces. Characterized by numerous species of Clymenia and Goniatites, as well as by an abundance of Cypridines and very peculiar land-plants, these limestones and schists pass up into other deposits, chiefly sandstones, which clearly belong to the Lower Carboniferous division, as proved by their imbedded plants, and by their containing, in adjacent tracts, products of the mountain limestone as well as partial layers of coal. All these ancient German strata, from the lowest sediments to the millstone grits of English geologists inclusive, have been thrown into highly inclined positions, and constitute, as a whole, those "Grauwacke" rocks of old geologists, which have been separated by modern researches into distinct natural-history groups. Whilst the inclined edges of the older rocks are here and there surmounted by their coal-bearing courses (*Kohler-Gebirge*), the chief overlying formations constitute the Permian of Murchison,—the base of which, the *Röthe-toetle-liegen* (Angl. Lower Red Sandstone); the middle, the copper slate and zechstein, with their well-known fossils (magnesian limestone of England); and its summit, sandy shale and marlstone. In the Harz there are no clear evidence of the same fundamental rock and no trace of the Lower Silurian as in the Thüringerwald, certain slight indications of the Upper Silurian being doubtful. On the other hand, we there meet with clear evidences of the Lower and Middle Devonian, which, unknown in Bohemia, Saxony and the Thüringerwald, are so typical of the Rhenish Provinces. The Upper Devonian is followed in the Harz by a copious development of the Lower Carboniferous, which, as shown by Prof. Sedgwick and Sir Roderick Murchison in 1839, is the real equivalent of the culm series of Devonshire, and in parts of which fossils, both animal and vegetable, are not unfrequent. Like the Thüringerwald, the Harz is enveloped by a girdle of Peruvian rocks, whose lower member in each chain is associated with much porphyry; the evolutions of which, with its accompanying piles of sediment, have obscured the original strike of the older rocks from north-east to south-west, and have produced transverse axes or watershed, the geographical direction of the Thüringerwald being from north-west to south-east, and that of the Harz from W.N.W. to E.S.E. These and other views were elucidated by sections and fossils, and by references to the works and maps of contemporary German authorities. In conclusion, the attention of British geologists was called to the great rupture between the lower and upper members of the Carboniferous rocks, which, prevailing throughout Germany and France, is unknown in England. The memoir terminated by showing, that notwithstanding marked discrepancies in mineral composition in formations of the same age in different localities, the omission of deposits in one tract which are seen in another, and numerous breaks and disturbances which have extended over large areas, the geologist accustomed to view nature on a great scale could only consider these as local

phenomena, since, in spite of all such obscurities, he had no insuperable difficulty in determining, by their imbedded fossils, whether these dislocated or insulated masses belonged to the Silurian, Devonian, Carboniferous, or Permian period of the primeval world.

ASIATIC.—*March 17.*—Prof. Wilson in the chair.—The Director read a communication from Sir John Bowring, containing some further accounts of his researches in quest of the Buddhist books known to have been carried from India to China in the early centuries of the Christian era, and translated from Sanscrit into Chinese by Hinan Tsang, and others. According to the notices received from Sir John, none of the originals have, as yet, been found; but a curious statement has been forwarded, to the effect that the original blocks, from which one of the translations of Hinan Tsang was printed, are still preserved in a monastery near Nankin. In addition to the works noticed in the *Athenæum* of the 2nd of December last, six more have been discovered. These have been examined by Mr. Edkins, who gives an account of their various translators. Notices of some original Chinese Buddhist works are added to the paper.—Prof. Wilson had also received a communication from M. Stanislas Julien respecting these books; and that gentleman states that the geographical work of Hinan Tsang, which has been supposed to be the result of his own observations, is, in reality, the translation of a Sanscrit geographical treatise. Prof. Wilson observed that a work of this nature is a great rarity in Sanscrit literary history: he had never met with more than a mere fragment containing geographical information in Sanscrit. M. Julien proposes to translate this work; but requires aid to enable him to publish it.

SOCIETY OF ANTIQUARIES.—*March 29.*—Admiral Smyth, V.P., in the chair.—Mr. Joseph Clarke, of Saffron Walden, and Mr. J. Barnard, of Sawbridgeworth, were elected Fellows.—Mr. Fairholt exhibited a casket of Cuir Bouilli.—Mr. Pycroft contributed a transcript of a letter of Lord Brereton, and Mr. Wylie exhibited drawings of two Frank drinking-glasses, found in a cemetery in Normandy. Mr. Durrant Cooper read some further remarks on Thomas Norton and the State proceedings in 1581-2.

ENTOMOLOGICAL.—*April 2.*—J. Curtis, Esq., President, in the chair.—It was announced that the Council had determined to distribute among the members the duplicates in the Society's Collection of British and Exotic Coleoptera and Exotic Diurnal Lepidoptera after the June meeting, hoping the members who received them would contribute as far as they were able to lessen the desiderata in the Society's collection.—It was also announced that the Curator, Mr. Janson, had accepted Dr. Gray's offer for a Catalogue of British Coleoptera, and would be happy to receive the assistance of his brother Coleopterists.—Mr. Foxcroft sent for exhibition several Lepidoptera, reared by him from larvae found in Fifeshire, and specimens of *Papilio Machaon*, which, as well as their pupae, presented certain constant differences of marking, divisible into two kinds, of both of which he had reared the sexes.—The subject of greasiness in insects, to which many species are particularly liable, was again introduced by Mr. Stainton, exhibiting two specimens of *Nepticula acetosa* pinned last summer, which already showed traces of verdigris on the pins.—Mr. Edward Sheppard exhibited four specimens of a Donacia, two of them on gilt and two on ungilt pins. They had been mounted about four months, and while the gilt pins had no appearance of being acted on by the greasiness of the beetles, the ungilt pins were thickly incrusted with verdigris. Mr. Edwin Shepherd said the gilt pins would remain unhurt for a time, but eventually they became affected as much as the ungilt ones.—Mr. Stevens exhibited from the collection of Madame Pfeiffer a pair of the rare beetle *Euchirus longimanus*.—Mr. Stevens read a description of a new butterfly, *Ornithoptera Brookiana*, captured by him in Borneo, and a

drawing was also exhibited. He likewise read an extract from a letter of Mr. Wallace, stating that Microlepidoptera abounded in Borneo, and that he had captured about seven hundred by means of a lamp at night.—The President read a note on oak-galls to show that he was correct in quoting the name of *Quercus petioli* for the Cynips which caused the formation of the galls recently exhibited to this Society from Devon.—Read 'Observations on the Honey Bee, in continuation of the Prize Essay of the Entomological Society for 1852,' by J. G. Desborough, Esq.—Dr. Gray said it might interest the members to know that Mr. Wollaston had transferred his collection of Madeira insects to the British Museum.

CHEMICAL.—*April 2.*—Mr. De la Rue in the chair.—A paper was read by Dr. Thomson 'On the Composition of the Metropolitan Waters during the Autumn of 1854.' The object of the investigation was to ascertain the condition of the water as supplied to the inhabitants in those houses where much mortality had prevailed during the epidemic. The result has shown, by examining the various waters in successive months, that their character is of a much more fluctuating description than is usually supposed. Water supplied from the higher sources of the Thames contains a smaller amount of soluble matter in solution during dry weather than in wet seasons, when the rains bring down soluble, earthy, and alkaline salts from the chalk and agricultural districts,—while the waters derived from the Thames in the immediate neighbourhood of London are more impure in autumn than in winter; for while the waters from the higher parts of the river possessed only 14° to 19° of impurity, those derived from a more easterly origin were characterized by an impurity of 40° to 60°, and even in one instance of 72°. The author, with the approbation of some eminent engineers of waterworks, purposes to apply a scale to indicate the relative impurity of waters. Distilled water being 0°, every grain of matter present in solution in water per gallon will be a degree; so that waters may be described as being possessed of so many degrees of mechanical, organic, and inorganic impurity respectively. The indications of the presence of sewage in some of the samples of Thames water examined were most striking. Not only was nitric acid detected in all of them, but ammonia was distilled over in considerable quantities, and sulphate of ammonia prepared by this process was exhibited to the Meeting. The mechanical impurities gave equally strong evidence to the same purport, being composed of vegetable and animal organisms, &c., and even the débris of human food can be demonstrated with the greatest facility by the microscope in the sediment derived from the service-pipes in those waters which are pumped from the lower sources of the Thames. The amount of ammonia in the Thames water has hitherto been undervalued; for, in autumn during the present investigation on the same day, while the quantity of ammonia present in the higher parts of the Thames was equivalent to .064 carbonate of ammonia, that derived from the more eastern waters equalled .840 carbonate of ammonia. There can be no doubt therefore that these waters, although questionable as to their present employment for domestic use, are admirably adapted for irrigation. Minute analyses of the waters of the various companies were given; and the paper terminated with some observations on the complete practicability of Dr. Clark's plan for softening water, and with the analysis of chalk waters before and after softening, which demonstrated the vast improvement produced in such waters by this valuable process.

SOCIETY OF ARTS.—*April 4.*—Dr. T. K. Chambers in the chair.—The paper read was 'On the Diseases of Miners,' by Mr. Herbert Mackworth, Government Inspector of Mines.

April 11.—E. Chadwick, Esq., in the chair.—The paper read was, 'On the Mineral Industries of the United Kingdom,' by Mr. R. Hunt.

MEETINGS FOR THE ENSUING WEEK.
Mon. Statistical, 8.—'A Ten Years' Retrospect of London Banking,' by Mr. Gilbert.
Tues. Institution of Civil Engineers, 8.—'Royal Institution, 8.—'On Voltaic Electricity,' by Dr. Tyndall.

WED. Society of Arts, 8.—'Notes on the Revision of Architecture, and the Assumption of the Ventilation of St. George's Hall, Liverpool,' by Dr. Reid.

— Geological, 8.—'On the Cassian Beds between the Keuper and the Lias, or the Vorarlberg Extract of a Letter from Prof. Merensky to Sir R. I. Murchison, Fossils from the 'Pendle' and 'Malvern' Formations,' by the Rev. W. S. Symonds.

— On a Crustaceous Formation in Natal, South Africa,' by Capt. Garden; with a Notice of the Fossils, by Mr. Baily, communicated by Mr. Austin.

— 'On the Geology of Natal, Extract of a Letter from Dr. Smithson to Dr. G. C. Munro.'

THURS. Royal Institution, 3.—'On Christian Art,' by Mr. Scharf.

— Artists and Amateurs' Conversations, 78.

— Society of Antiquaries, 8.

— Royal Institution, 8.

FRI. Royal Institution, 8.—'On certain Zoological Arguments commonly adduced in favour of the Hypothesis of the Progressive Development of Animal Life in Lime,' by Mr. Huxley.

SAT. Royal Institution, 3.—'On Electro-Physiology,' by Dr. Heywood.

— Asiatic, 2.

FINE ARTS

Protest and Counter-Statement against the Report from the Select Committee on the National Gallery, ordered by the House of Commons to be Printed, 4th of August, 1853. J. R. Smith.

Messrs. F. Y. Hurstle, W. Coningham, G. F. Arney, A. Stevens, R. Evans, W. S. Landor, G. Long, A. B. Richards, P. E. Barnes, C. F. Perkins, T. Wakley, J. I. Lockhart, R. Barnes, J. Hamilton, 'An Englishman,' H. Clarke, E. Mayhew, and J. Taylor have protested against the Report from the Select Committee on the National Gallery as, to use their own language, "a document unworthy of confidence, inimical to Art, and a fraud upon the nation." This is the Protest that now lies before us; and the protestors are, we see by an advertisement, about to publish a Postscript to this Protest on the subject of the appointment of Sir C. Eastlake as Director of the National Gallery, at a salary of a thousand pounds a year.

These indignant gentlemen look upon themselves as the denouncers of a betrayal of trust in a Parliamentary Committee, and of patronage and jobbery in a national institution. From Sir C. Eastlake's appointment as Director of the National Gallery, by Sir Robert Peel in 1843, the protestors date the commencement of "a disastrous system of cleaning." 'The Judgment of Paris,' by Rubens, was, they say, cleaned by Sir Charles without using the judgment of Solomon. 'Lot and his Daughters,' and 'Susannah and the Elders,' he is also accused of cleaning "without the instructions of the Trustees." In spite of the gravity of the subject, we can hardly refrain from smiling at the technical ferocity with which this vexed subject of picture-cleaning is handled. No Early Christian could have described more piteously the flaying of that St. Bartholomew, whom we see in the 'Last Judgment' holding up the mortal coil he has shuffed off, as a tailor would a pair of prize pantaloons. It is astonishing the amount of human interest the protestors throw into the subject by artfully employing words that to the uninitiated unconsciously convey a sense of pain in the picture operated on. We feel as if a dying man were struggling and shrieking under the knife. The pictures are "flayed" and "peeled," and "skinned," and "tortured," and "scrapped." It seems not merely ignorance, but cruelty, that has been practised. Old gentlemen who have not time to read the whole correspondence have a vague impression that the cleaning processes are first tried on criminals, who are scorched with malignant acids, or boiled down in solutions of sulphur and oil. Another ingenious resource of the protestors—with all honest desire for truth we doubt not—is to use such strong metaphorical language as to imply to the blinded public that the pictures have been reduced to a paste, pounded into pieces, and then sewn together like a patchwork quilt, or actually scrubbed by all Wardour Street at once, just as men polish a table or brighten a shoe. We hear of hundreds of feet of canvas cleaned at the rate of so many feet an hour, just as if they had been run over by a French *frotteur* with his slate of brushes, or sand-papered by a drunken, impatient, and underpaid carpenter. More quietness and forbearance might, we think, lead both protestant and heretic several days sooner to the door of truth.

To return to the charge against Sir C. Eastlake,

— which really for violence and determination almost equals the well-known charge at Balaklava. In 1846, "emboldened by impunity," Sir C. Eastlake "seared" the large Cuyp, the "Cowley Velasquez," the "Bacchus and Ariadne," and the "Peace and War," smacking his lips when he had thus anticipated Time, and looking on, as Amrou might have done, with grim satisfaction, as the last shelf of the Alexandrian Library sunk into the flames. He expressed "his entire satisfaction at what had been done." Five colleagues applaud him,—three dealers utter jubilee, which is re-echoed through the dusky chambers of that street which is named Wardour. In the language of the protestors, the accused "sat upon himself," and was at once acquitted. All through 1847 Sir C. Eastlake lays aside his mops and brooms, and resigns. Then Mr. UWINS, "Curator of Her Majesty's Pictures," steps on the scene. What the enraged eighteen think destroyed, he considers "more than entirely satisfactory." He never knew the value of the Rubens till then. He looks with respect and awe on restoring as an art that perpetuates Art. He grows rhetorical and ungrammatical in the eulogies of his praise of the resigned Keeper. The restoration has become an epoch in the mind of Mr. UWINS. Lord John Russell appoints Mr. UWINS Keeper; and Sir C. Eastlake again mounts the throne, in 1850, like the restored Stuart, as President of the Royal Academy and Trustee of the National Gallery. For six years, enriching coats of street-dust and Cockney exhalations add a deeper gold to the mellowess of Claude. In 1852, the Massacre of St. Bartholomew, or to use the protestant language, "the long concerted, wholesale desecration," was completed. In the eyes of the eighteen Sir Charles is our English Siva—the Herod of Old Jewry—leagued in a fearful conspiracy, lighted with blue fire and cemented by terrible Italian oaths, to "flay, strip, crack, burn, scald, and utterly destroy" every work of the Old Masters preserved in the National Gallery.

The protestors attack the management of the National Gallery and protest against the site of the intended new building, but still the gist of their charges lies in two words—picture-cleaning. The one party, to draw them to extremes, reminds us of a Dutch mother always calling in her boy from play to wash his face and hands, which will soon be of their primal colour; the other of a Gypsy father who thinks that dirt is an Egyptian and venerable thing, and a badge of honour and antiquity. Roman or Jew, Greek or barbarian, bond or free, are not parallels too strong to describe the antagonism of the two clans. Take Claude's 'Queen of Sheba' twenty-six witnesses declare it has lost its glazing, its warm rich glow, its brilliancy, its sunniness, its delicate tint and gradations and aerial perspective. If all this were gone, what was left? is not an irrelevant question. The opposition benches declare it much improved, done with wonderful address, much more beautiful, more pleasing, more effective, more real, more appealing to humanity. The glazing was a quackery. On one side there are love and admiration tempered with awe; on the other, indignation, hatred and contempt.

But to prevent any injustice, we select the protestors' own account of the cleaning two pictures, to show the temper and taste with which they handle the keen weapons of controversy.—

"The Conversion of St. Bavo."—(Rubens).—The witnesses examined upon the 'St. Bavo,' by Rubens, were twenty-two in number. Of these, eighteen were against the cleaning; some affirming that it was 'raw,' 'very impoverished, meagre and discordant'; others, that the 'body-paint had been scrubbed up'; while Mr. Roberts, the same Royal Academician who so energetically denounced the injuries inflicted on Canaletto's 'View in Venice,' declared that it seemed to him 'a frightful alteration from what it was before,' and that as to 'the harmony and tone of the picture, "St. Bavo" was destroyed.' The four approving witnesses were three of the four compromised parties already named, and Mr. Bolton, the picture-cleaner, who thinks the 'cleaning of this picture is very good'; while Mr. UWINS can see no deficiencies in it whatever, every part being just in the same state in which it was. The uncompromised witnesses hostile to the result of the cleaning were, in the case of the 'St. Bavo' also, *all but unanimous*.

"The Consecration of St. Nicholas."—(Paul Veronese).—The witnesses who gave judgment on the cleaning of 'Consecration of St. Nicholas,' by Paul Veronese, were

— *twenty-one* in number. Fifteen were adverse to it; Sir EDWIN LANDSEER, another colleague of Sir C. Eastlake and of Mr. UWINS, declaring that "the Paul Veronese had here and there been a little tortured—that he must say that, speaking candidly, others pronouncing that 'the markings which described the forms of the various objects had been absolutely taken away'; that 'it was crude, cold, and had lost a great deal of its mellowess'; that 'the whole of the master's glazing had been removed'; that 'in parts it had been completely flayed'; that its effect was destroyed; that it was irreconcileable, &c. The six witnesses favourable to the operation, comprise the four implicated parties already named, and Messrs. Bromley and Dennisoum. The importance of the last-named gentleman's opinion is considerably modified by his declaration, that when he says 'too much' he has been 'taken from a picture,' he 'probably' means 'a portion of the original master's touch'; but 'that being a technical point,' and his 'technical knowledge not being sufficiently matured to speak to that,' he is unable to determine whether, by this expression, he does mean the original master's touch or not. Mr. UWINS declares that the Paul Veronese, from being 'entirely lost, so that nobody could form any conception of it, is now restored to its pristine beauty; that the colours now come out in all their splendour and glory; that its present state is something real—almost beyond reality—divine; that one would almost feel inclined to fall down and worship it.' The uncompromised witnesses counted fifteen against two, condemnatory of the cleaning of St. Nicholas."

In Claude's 'Annunciation' eighteen witnesses, according to the pamphlet, condemned the cleaning. Lord Monteagle (a well-known name in conspiracies the protestors would say,) thought the change painful. Sir Charles Eastlake believed a brisk application of dust would do much good, and advised that the glass should be left off for at least twelvemonth, that it might collect some mellowing dirt. To these unite Mr. UWINS and Mr. Bentley: the former thinks the Claude more beautiful and delicate than before, and the latter that it has been "very nicely cleaned."

In the 'View of Venice,' by Canaletto, the same contention appears. The protestors say:—

"The witnesses examined upon the cleaning of Canaletto's 'View in Venice' were *twenty-two* in number. Of these, seventeen pronounced it extremely injured; one affirming, that 'the genial and pleasant warmth which belonged to it was very much damaged'; a second, that 'the distinctive attributes of the master were gone'; a third, that 'the relief had been absolutely destroyed'; others, that it was 'raw,' 'much rubbed,' &c.; even the President of the Royal Academy, finding it expedient to acknowledge that 'the lights would be better for glazing now'; while Mr. David Roberts, R.A., a colleague of Sir C. Eastlake and of Mr. UWINS, after telling us that he 'knew this picture well, having studied it for years at the Gallery,' emphatically declared that 'the scumblings, and even the paint, had been removed, so much so as to destroy the whole harmony of the picture'; that 'the mason's shed had been scrubbed to such an extent, that the paint had been taken off altogether,'—which even Mr. Stanfield, R.A., another colleague of Mr. UWINS, 'who remembers the shed very well,' partly confirms,—'that it was now all raw and disjointed'; that 'nothing can ever remedy this Canaletto.'"

In the 'View of the Grand Canal' fourteen out of twenty-one witnesses condemned the cleaning. In Guercino's 'Angels Weeping over Christ' ten out of sixteen declared against the cleaning. Mr. Bolton thought it "rather raw"; one would think he was talking of a joint. But Mr. UWINS with a genial smile "looked for any injury in vain."

Of Poussin's 'Plague at Ashdod,' thirteen out of sixteen witnesses condemned the cleaning. The Keeper thought its condition unchanged.

The pamphlet sums up the charges in the following words:—

"From the preceding analysis it will be found that, of one hundred and ninety-four decisions delivered before the Committee, on the cleaning of the nine pictures, *one hundred and forty-nine* were condemnatory of their altered appearance—*only forty-five* in favour of it; and that of these, *thirty-one* are but the *multiplied self-approvals* of Messrs. Seguier, UWINS, R.A., William Russell, and Sir C. Eastlake, *parties implicated*. If we deduct their evidence, and that of Mr. Morris Moore, the originator of the charges, against the cleaning, we have the still more formidable contrast of *one hundred and forty against fourteen*; a clear majority of *ONE HUNDRED AND TWENTY-SIX*,—TEN TO ONE IN SUPPORT OF THE CHARGES."

Mr. Leslie, in addition to the other witnesses, declared all were "ignorant" who maintained that the pictures were not improved; but Mr. Buchanan declares the 'St. Bavo' ruined, the 'Plague at Ashdod' stripped of its finishings, the Paul Veronese swept of its glazings, and Claude's 'Sheba' washed away.

The picture cleaning of 1846 is still more fiercely contested. Says the pamphlet, —

"The four pictures cleaned in 1846 were 'The Peace and War,' by Rubens; 'The Boar Hunt,' by Velasquez; 'The Bacchus and Ariadne,' by Titian; and 'A Landscape,' with

Cattle and Figures,' by Cuyp. The ten witnesses who condemned the cleaning declare that 'The Peace and War' by Rubens, 'was but very much injured, thrown out of harmony, and the relative position of many of the objects in it altered; that all the warm colours in the flesh have been changed into cold colours—the beautiful grey forced into a gradation of blues or purples; that the original brilliancy and lustre are thereby materially impaired, and that it never will or can regain the glowing and rich effect it once possessed'; that the Velasquez 'Boar Hunt' has lost its pleasing character, richness, and spirit; that 'it now looks heavy, wanting in air and distance, and that it now looks like a picture of cleaning to which it had been subjected at the Gallery'; that 'all the pictures cleaned in 1846, the two above mentioned, the "Bacchus and Ariadne," and the Cuyp, are strikingly crude, raw, very much rubbed, and generally out of tone, and out of harmony'; that 'they are just as much injured as those recently cleaned, and in the same way'; that 'they have not recovered their lost qualities at all'; and that 'neither time nor dirt can ever restore the beauty that is gone.'

To these enter for the defence, pricking in from the opposite end of the lists, Mr. Bolton, Mr. Stanfield, Sir E. Landseer, and Mr. S. Hart. They see nothing 'rubbed out,' 'wiped away,' 'obliterated,' or 'flayed and scrubbed.' To this say the writers of the pamphlet—

'The six umpires of the Committee's own choice affirm, and with truth, that all the nine pictures have suffered extremely; that, in several instances, 'the original glazing of the master has been entirely removed'; that, in some, the very "body colour" has been disturbed; that 'great qualities have disappeared'; that 'characteristic traits and distinctive attributes are gone'—entirely gone; that Claude has dissolved into Vernet; that 'the warm, rich glow, sunny effect, delicacy and transparency, harmony, gradations and aerial perspective, which gave value and character, have been destroyed'; that 'the pictures are now "raw, crude, disagreeable to the eye, spotty and rotten"'; that 'the master's touch has been very much effaced'; that 'their surfaces have been greatly injured by over-cleaning and "over-rubbing," by having been "rubbed," "much rubbed," "too much rubbed," "rubbed off," "rather scrubbed," "rubbed down so as to have become confused"; that one picture is a "destroyed picture"; that 'the damages are the effect of the recent cleaning'; that 'the pictures can never recover'; and that 'their commercial value has been very considerably diminished'; while even Mr. Stanfield admits 'that there has been some removal of details from Canaletto's "View in Venice"—a picture which he had studied and looked at frequently; that "certain objects in it are not so vigorous as he remembers them"; that "probably he liked the "Sheba" better before it was cleaned, because he likes a toned picture." * * * Nor are the three umpires, out of the four chosen by the Committee to record their opinions in writing, less "vehement." They declare that the pictures have been "most fearfully scored—violently treated"; that 'they have been thrown most outrageously out of harmony' and are now "barbarous, crude, disagreeable, without luminosity, and offensive to the eye"; that 'glazings have been entirely destroyed, and that what "formerly reeded, is now cast forward'; that 'the fine sparkling and rich colours, which formed the charm of the "Sheba," have been washed away, leaving a blank in Art on the surface of this once wonderful picture, which no living man can restore to its pristine state'; that 'the various gradations of rich, warm colour have been swept away, while that space which the glorious luminary held has been washed down to the ground painting, or dead colours of the picture'; that 'the sad change the "Sheba" has undergone is a cruel loss to the National Gallery'; that 'the pictures have been "fayed"; and that the effect of all the nine pictures has been "ruined by pretended cleaning"—but real "Vandalism."

Sir David Brewster being called on, condemns the cleaning.

On the subject of purchasing pictures, the pamphlet condemns the Holbein, and declares that the 'Susannah and the Elders,' bought for 1,500 guineas, could have been obtained a few months previously for 750l. In fact, to simplify our abridgment of the charges of the protestors, they condemn everything that has been done, is done, and is going to be done.

We conclude our extracts with the following summary:—

"When it is considered that the Royal Academy, having already twelve years previously installed their President *a* *o*fficio**, have ever since 1843 taken upon themselves the active management of the National Gallery, by placing successively in the Keepership two of their own members, Sir C. Eastlake and Mr. Uwins, whose official delinquencies and incapacity they have never failed to either secretly abet or openly defend! and that taking advantage of the ascendancy obtained over the Gallery and over the Trustees, and setting at naught the right of every British citizen to an equal share in the advantages of the institution, they have even arrogated, as though dealing with their own private property, that TWENTY PLACES SHOULD BE RESERVED IN THE NATIONAL GALLERY EXCLUSIVELY FOR THEMSELVES!—when all these things are considered, it must be obvious that a Committee appointed to inquire into the management of the National Gallery, who start with the determination to enter into no question and to receive no evidence which may tend to implicate the Royal Academy, virtually set out resolved to evade all investigation of the cause, owing to which, after an expenditure of MORE THAN A QUARTER OF A MILLION OF PUBLIC MONEY, the attempt to establish a National Gallery worthy of the country has ended in failure and disgrace."

We conclude our notice of this pamphlet by lamenting the discord that seems raging among artificers. It is, perhaps, an indication of a settled schism between the old and new schools, ancient and modern, English and Italian, precedent and innovation, Conservatism and Radicalism. Like a lover's quarrel, it may be only what Ovid calls "the renewing of love." A leg seldom breaks twice in the same place. A shower clears the air. We trust, whoever convinces the public, Art will be the gainer. Both sides love Art, and should shake hands on that knowledge. Picture-cleaning must, it should be remembered, be always experimental, because it must progress with an increased knowledge of chemistry and must vary with the various treatments of every master.

and yet grand, rich without being overloaded, stately without heaviness, pure in detail and majestic in design. In spite of Mr. Ruskin's dictum, that ornament should be on a level with the eye, and not heaped round the garrets, we confess a predilection to the garlands of flowers, the kneeling boys, and the marble medallions. The light balustrade cuts with a cheerful Venetian effect against the fresh showery skies of April, with their shifting rack of parti-coloured clouds and snow islands floating in a sea of crystalline azure. The honesty and sharpness of the ornament, conventional as it is, seem to attest the deeper sincerity of an earnest and struggling age.

A new marble statue has recently been unveiled in the *Place du Palais Bourbon* at Paris. It represents Law in the form of a young female, seated before a table, on which are placed the books of the law. An inscription records that the statue is erected under the Imperial auspices of Napoleon the Third, in the year 1855.

The Cavaliere Massimo d'Azeglio has accepted the office of Director of the National Gallery at Turin.

The 'Last Supper' by Leonardo da Vinci in the Monastery of St. Domenico in Milan is being restored to all its original beauty. So far back as 1821 Baretti tried his novel plan on a very small portion, and with great success. In 1852 he made a request to the Imperial and Royal Academy to be permitted to engage on this work. Three or four trials were made, which were examined by the Academy, by a Commission from Vienna, and another from Florence. The result was that full permission was given, and for eight months he has now been engaged on this work. What his secret is, is not known; he uses no brush, nor is there any retouching, but the change is miraculous. The surface is smoothed down as though it were of marble, and the blistered or broken excrescences are firmly attached to the wall,—by means of chemical agents, too, the colours have been revived in great beauty. The figure of the Saviour is nearly completed, as indeed is nearly one-half of the picture. In the middle lunette above are discovered the arms of Ludovico il Moro and Beatrice d'Este, his wife. Four several strata of lime and colour having been removed, paintings, it is said, of a surpassing beauty have been discovered, and so highly finished as to give the appearance of having been executed on ivory.

An equestrian statue of the late King is about to be erected at Hanover, at a cost of 50,000 thalers.

A new theatre is about to be built in the Butchermarket at Amsterdam, in place of the present wooden building.—The Hope Gallery is soon to be opened to the public.

The artists are busy at Düsseldorf. M. Lessing is painting 'The Capture of Pope Paschal,'—M. Karl Hübner, 'The Exile,'—M. Julius Hübner, 'Charles the Fifth in his Cell at St. Just,'—M. Hasenpflug, a cloister-scene, with a winter sunset.—Herr Knibb, of Munich, is engaged on the 'Death of the Gothic chief, Totilla.'

MUSIC AND THE DRAMA

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—TUESDAY, April 17th, half-past Three.—WILLIS'S ROOMS.—Quartett, B flat, No. 78, Haydn: Trio, in D, Op. 70, Beethoven; Quintett, in F, Op. 103, Schubert; Sextett, in E flat, Op. 104, Tanqueray.—Executive: Ernst, Cooper, Hill, Goffré, Viatti, and Pazzetti.—Visitors admission, Half-a-Guinea each. To be had of Cramer & Co., Chappell & Co., and Ollivier, Bond Street. Seats reserved for Presidents and Committee. All particulars to be obtained of J. ELIA, Director.

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY EVENING, April 27, Handel's 'ISRAEL IN EGYPT.' Vocalists: Madame Clara Novello, Madame Rudersdorf, Miss Dolby, Mr. Sims Reeves, Signor Belotti, and Herr Formes.

On WEDNESDAY, May 2, will be repeated Mendelssohn's 'DORGEASING, and Mozart's 'QUEEN OF THE NIGHT.' Vocalists: Madame Clara Novello, Mr. Sims Reeves, and Herr Formes. The Orchestra, the most extensive available in Exeter Hall, will consist of nearly 700 Performers.—Tickets, 2s., 5s. and 10s. 6d. each, may be secured by immediate application at the Society's sole Office, No. 6 Room, within Exeter Hall.

ST. MARTIN'S HALL.—Mendelssohn's 'ELIJAH' will be performed on SATURDAY EVENING, April 28, 1855, under the direction of Mr. JOHN HULLAH. Principal vocalists: Mrs. Sims Reeves, Madame Weis, Miss Palmer, Miss Freeman; Mr. Sims Reeves, Mr. Montem Smith, Mr. Henry Buckland, Mr. Weiss.—Tickets, 1s. and 2s. 6d.; Stalls, 2s. may be had of the Musicians, and at St. Martin's Hall. Commence at half-past 7.

THE EASTER PIECES.

THE Easter pieces of this season are few; in fact, properly speaking, but three:—the theatrical *Revue*, by Mr. Planché, at the Haymarket; the 'New edition of Mother Goose's Tales,' at the Adelphi; and the burlesque on 'Lear,' at the Strand. The Princess's production is merely the adaptation of the *libretto* of a foreign opera, got-up with small cost, and evidently not intended for a long life. The Olympic produces nothing new, and the suburban theatres are sub-let to ephemeral companies: the Lyceum troupe finding a temporary asylum at Sadler's Wells, and a portion of the St. James's at the Marylebone. Such have been the effects arising from the severe weather and the uncertain progress of the Crimean war. Literature and the Arts are always the first to suffer from national disasters, and other branches of both, besides the dramatic, have felt the withering influence of such adverse causes.

HAYMARKET.—The *Revue* produced at this theatre possesses even more than the usual elegance of Mr. Planché's holiday pieces. It is entitled 'The New Haymarket Spring Meeting,' and allegorizes the competition of theatres and amusements by reference to the doings of the turf. *London* and *Westminster* enter their public exhibitions as race-horses, and contend for the Handicap of 1855. Mr. Buckstone, acting as *Lord Mayor's Fool*, utters all manner of biting rhymes on the unprogressive character of the two cities. The *Lord Mayor's Show*, invisible by reason of a November fog, is satirized in mordant couplets, and as a spectacle receives illustration both by land and water from the pencil of Mr. Calcott and the ingenuity of Messrs. O'Connor and Morgan. The City theatres assert their claims in clever parodies. The City of London herself also boasts of her achievements, particularly of having carried up Cannon Street to St. Paul's, when *Time*, impersonated by Mr. Chippendale, bids her "not to stop at the corner." Westminster, too, has her clever hits—and, besides her theatres, trots out her exhibitions, particularly Mr. Wyld's *Sevastopol*, relatively to which a successful pan was perpetrated—to wit,

"Britannia rules the waves—the Czar the surf."

—Such a line may be cited as a sample of the composition. Miss Harriet Gordon, specially engaged to give effect to the part of Westminster, enacted it in high courtly fashion. The other personages were, for the most part, also appropriately represented. Full of point, well acted and illustrated, the piece must prove attractive.

ADELPHI.—The compilation of Mother Goose's tales in one new edition has been most happily accomplished by Mr. Mark Lemon, and "published," to quote from the playbill, "with many highly-coloured illustrations." We have lately had occasion to remark on the five-act form which has been recently assumed by the minor drama, though frequently disguised under the nominal distinctions of preludes and prologues, in one and two acts, introducing plays in four and five. Not long since, we were rated for adhering to the "superstition in favour of five acts"; and now the number re-asserts itself as a convenient melo-dramatic formula. There are, no doubt, especial advantages attending it, affording as it does the opportunity of a double climax, as well as more enlarged and methodical treatment of an important theme; albeit it has been too frequently abused by incompetent writers, who have ambitiously attempted to apply its mighty energies to arguments scarcely capable of a three-act development. Mr. Lemon's extravaganza embodies five nursery legends within a single framework; and the union is so neatly contrived that the composition has the air of a natural product, though nothing more than an ingenious piece of stage carpentry is intended. The story of Mother Goose and the Golden Egg has precedence, and also involves the whole of the characters, who, in the subsequent sections, are transformed into a succession of new persons and introduced into new incidents. The action has, accordingly, an historic continuity, and might serve to point the Shaksperian maxim, with an important addition,

that "one man, and also one woman, in their times play many parts." Thus, Miss Keeley, the *Mariion* of the initial tale, becomes one of the daughters in 'The Three Wishes,' *Little Red Riding Hood* in the subsequent adventure with the wolf, *Cinderella* in the affair of the glass-slipper, and the *Sleeping Beauty* in the last and crowning legend of the series. Mr. Bland, who has migrated to this stage, sustains the paternal character throughout, with a never-failing opulence of humour. Miss Woolgar is the prevailing hero and knight errant, under various names, and, as *Lively Jack*, maintains a severe combat with Paul Bedford as *General Wolf*, and rejoices in his victory through the medium of a hornpipe. All this "excellent fooling," illustrated with fun and rhyme, and quip and clinch, as well as with some picturesque scenery and costume, is not only interesting and amusing, but implies so much art, that, apparently trifling as such pieces may appear to the grave sort of wits, it is impossible to record our opinion of the present without expressing a certain degree of respect for the author's skill and tact. Our modern playwrights are certainly improving in *cleverness*, if not cultivating the sublimity and more solid faculties in which our earlier dramatists manifested the strength and depth of the English intellect. Less is the need, therefore, of resorting to foreign markets for the lighter ware that may be obtained of equal quality home made. This unique production was entirely successful.

STRAND.—The most disagreeable form of burlesque is that, perhaps, which parodies those high productions of the muse which have received a certain consecration in the mind, either from association or the solemnity of the theme. The tragedy of 'Lear' is of this class; and, therefore, we regret that Mr. J. Halford, clever as he has proved himself in his grotesque reductions of the sublime to the absurd, should have chosen this "great argument" for the subject of an extravaganza. We regret this the more, because the legend imposed conditions on the Poet in the earliest scenes of the play which require a merciful construction, even on the part of critics who would justify whatever our greatest dramatist may have adopted. Filial piety was never put to a severer test than by the mental aberrations of the irascible monarch. 'King Queer and his Daughters Three' is the title of the new piece; and the royal parent is personated by Mr. Halford himself, who follows the example of Mr. Robson in preserving the tragic feeling under the caricature assumption, and thereby the more impresses us with the "wrong" done to a "majestic thing," by "offering it such show of violence." The part of *Cordelia*, too, is blended with that of the *Fool*, and Miss Isaacs supports the double burthen, relieving it with snatches of songs and popular airs, which were cleverly executed. The house was well attended, and the performance received with applause; the merit of the treatment, however, is but a poor atonement for the injudicious choice of subject.

PRINCESS'S.—Few words may suffice to describe the new—but not original—piece at this house. 'The Muleteer of Toledo,' adapted from the French of M. Adam's opera of the same name, in the title of the production. The story is well known, and the defects of the drama are patent to the most cursory observation. The conduct attributed to the King of Castile is highly improbable, and the dialogue ascribed to him impossible; but, in order to preserve the surprise at the end, it was needful for the playwright to prevent his incognito majesty from saying, in his character of muleteer, anything that would indicate the mystery involved. Mr. Lacy, who performed the disguised monarch, evidently felt his position a most unnatural one, but resigned himself to the necessity with the best grace he could. The only attraction was the performance of Miss Leclercq, who, as peasant maiden and queen, spoke, sang and danced like a mistress of the various accomplishments implied, and thus gave animation to the dullest and most frivolous scenes ever witnessed. The appointments and scenery were common-place.

THE LAST LENT MUSIC IN PARIS.

How the French "Empire," which announced itself to mean "peace," has turned out "war" all Europe knows. The Imperial intent to raise the *Grand Opéra* to the topmost pinnacle of artistic magnificence seems to have been traversed by influences as powerful as those which have scattered the promises of the Bordeaux speech to the winds. Never can that theatre, an object of interest as a centre of creative art, have been in a much worse plight than it is at present. Betwixt the things which Madlle. Cravelli cannot and those that Madame Stoltz will do, the performances have become grotesque in their inferiority. The appearance of the latter Lady in 'Le Prophète' must long be remembered by all who saw and heard it. Madame Stoltz looks the character of *Fides* well, it is true; and she gets up one or two vehement bursts of passion, for the use and comfort of the stalls. But the real *Fides* ought to be more devoted to her companions on the stage than almost any other opera-heroine in being,—and an opposite way of playing the part lays bare all its extravagance, but destroys its emotion. The singing was such as could only be permitted at such a theatre, by a packed public and by a press (to state matters courteously) that yields to persuasions from without. To mention one novelty,—in her song of the fourth act, which is in *E* minor, the voice of Madame Stoltz sank so curiously that she closed the air in the key of *B*. We advert to this deplorable exhibition in completion of our past remarks on the improvements of Madame Stoltz as a singer, so loudly vouched for by "all and sundry," among others, by that melancholy jester, Signor Rossini. The chorus of the *Grand Opéra* on the occasion referred to was almost as bad as a chorus in any theatre of pretension could be. It may be gathered from the budget lately presented to Government, which undertakes to support the theatre, that the debt already accumulated at the period when M. Crosnier undertook its direction has doubled during the past twelve months, and this in spite of the magnificent receipts (according to the journals) gained by Madlle. Cravelli. A *coup d'état* is required, in short, to rid the theatre of its incubrances and to place matters on a better footing, or sink it must into contempt and discredit. There is a talk of winning back M. Roger, who will be nothing loth to be won, for "a consideration" as *Master Trapézoid* had it, some thousands of francs more weighty than M. Roger received while his voice was fresh and strong. It is even said that, failing such re-engagement, M. Meyerbeer will not give 'L'Africaine.' Meanwhile, the management is in sore distress for a tenor who can sing (not scream), to appear in Signor Biletti's opera: which is to succeed Signor Verdi's—not to the satisfaction of French composers. In short, confusion and complaint are everywhere.

But, to compensate for this dearth and discord, the Concert-music given in Paris, during the closing week of Lent just over, was such as greatly to interest English amateurs. We were glad to be able to test for ourselves the praise bestowed by M. d'Ortigue, on the Symphony of M. Gounod, paraphrased in the *Athenæum* a week or two ago—on its second performance by the orchestra of the *Société des Jeunes Artistes*. Some want of proportion may be observed in certain parts of the work;—but this is the only sign of inexperience which the Symphony presents: while the ideas are varied, natural and dignified—the construction is solid and simple, and the treatment of the orchestra is clear and rich. M. Gounod wrote for a young Society, but we do not imagine that the bent of his genius leads him to affect the hearer by exaggeration:—and it is much to be able to produce, as he has done, a work so interesting without any pretext of following in the wake of the caricaturists, who alarm rather than engage attention by their eccentricity and violence. An *adagio* belonging to a Second Symphony from the same hand, performed at another Concert of the same Society, pleased us also greatly:—both as promising to France another excellent instrumental composer and as marking rapid progress.

The time is, possibly, not far off when certain critiques on M. Gounod's music may take their place in the Book of Blunders, hard by the famous "This will never do!" by which the *Edinburgh Review* fancied that the star of Wordsworth was extinguished for ever. This *Société des Jeunes Artistes*, composed of such materials as make up our Royal Academy Concerts, is a thriving establishment. The orchestra—in which some young boys take principal instruments, is good enough to make the English "cover their faces with shame,"—a band to which no composer need fear to entrust a work of moderate difficulty. The players play with precision, energy, and apparent enjoyment. The wind instruments are very good. The conductor is M. Pasdeloup.

"To keep the balance true," let it be mentioned, to England's credit, that Mr. Henry Smart has been invited from London to take the organ part in the coming performance of the 'Te Deum,' by M. Berlioz, which, we still hear, is to be produced in the Church of St.-Eustache, on the 30th of this month.

Of 'L'Enfance de Christ,' which was performed for the fourth time in Paris on Easter Eve, it is not possible for us to offer any decided opinion, after hearing it at the *Opéra Comique*,—since a duet, or rather dialogue, between an admirer and an abuser of the work in the stalls hard by us was eager and incessant enough to make us lose many effects, passages, and purposes of the composer. M. Berlioz is not one of those writers who should be judged after having been heard only by halves. Still, since the work has made a noise in Paris, has been generally praised, and draws large audiences, we must state, that our impression is a strong preference for the second part,—"La Fuite,"—the portion first published, and written by M. Berlioz (as his pleasant letter to Mr. Ella has informed the world) in masquerade. There seemed nothing to us in either "Herod's Dream" or the "Arrival at Sais" for clearness, expression and antique simplicity approaching the narrative air, from

"La Fuite," sung by Signor Gardoni at our Philharmonic Concert and given in Paris by M. Jeardan, and deservedly *encored*. The first and third parts of the Oratorio, to our present apprehension, are in the author's wonted manner, on which we need not again record our opinion. The preference of this, by one who can write so clearly when it pleases him to write as other men have done, and the selection of confusion (not arrangement) of details, as an individuality, seems to us among the most perplexing examples of self-delusion that the history of Art has presented,—belonging, it may be, to the days in which we are living, but therefore none the less signal and strange. M. Berlioz in 'L'Enfance' has, like Herr Wagner, been his own librettist, and has arranged his book with taste and dramatic contrast. How far this union of poet and musician in one leads to a complete expression in music of the poet's thought,—how far it may tempt him (being fully possessed with his own purposes) to forget that his audience is not so deep in his confidences to indicate merely that which a co-operating artist would work out clearly, is a speculation which has frequently recurred to us of late days, and never more strongly than on Saturday last, while following the words of 'L'Enfance de Christ,' or listening to the sounds with which they have been imitated by their writer. But these are too delicate and difficult matters to be settled at the close of a sketch of a Lenten week in the French capital.

MUSICAL AND DRAMATIC GOSSIP.—The Royal Italian Opera, Covent Garden, opened on Thursday night with "Il Comte Ory." Next week we may offer some remarks on the performance and on the prosperity of the operatic season.

Something concerning the value of a "star," and throwing light, also, on the gains which can accrue to the French author and musician, when their labours are successful, is to be found in a late column of the *Messager des Théâtres*. This sets forth that the gains of MM. Scribe and Meyerbeer, on the first hundred and one performances of "L'Étoile," have amounted to £1,350/- for each gen-

tleman:—this sum not including any sums realized by sale of the *libretto* or of the music, nor from right of representation in provincial or foreign theatres.

The treasurer of Drury Lane Theatre for a long period, and connected with it for fifty-eight years, Mr. William N. Dunn, died at Norwood on the 3rd instant. He was originally placed in the office of assistant clerk to the theatre, at the age of fifteen, by Mr. Sheridan, and afterwards became secretary to the proprietors. His acquaintance with dramatists and actors was accordingly extensive; and his anecdotes of Sheridan himself, to whom he had acted as private amanuensis, were numerous. Living thus nearly all his life behind the scenes, his manners were nevertheless untainted by theatrical artifice; and, in fact, his character was distinguished for its simplicity and earnestness. He possessed, it is said, much literary taste.

MISCELLANEA

Public Galleries on Saturday.—"Some time since you called attention to the fact of the closing of the British Museum and National Gallery on Saturday, in connexion with the early closing of the warehouses in the City, and even at the West-End, on that day. Now, although this early closing movement has progressed, and is still progressing (you announced last week the Publishers having joined the movement)—no attempt has been made to open these places to the great numbers of young men and women, many of them of a very intelligent class, quite capable of appreciating, and desirous of availing themselves of, the benefit of them, but prevented from so doing on every other day in the week. Not only the National Gallery and the British Museum, but the Vernon Gallery, the Soane Museum, and I believe, several others of our public exhibitions are entirely closed, and the Crystal Palace is virtually so to the classes referred to, from the fact of the price being so high on that day. I have heard it suggested, and with much reason, that it would be a great boon to open them for perhaps one day in the week at a very early hour in the morning, as it is now light at about six o'clock,—but even this would not meet the evil. Is it possible to alter the days of admission? Surely, if it is necessary to close them for two days in the week, Saturday need not be one of those. Earnestly entreating your attention to this subject, and, if possible, your influence to promote a change,

I am, &c. E. T. P."

The Golden Lecturer.—A Correspondent says:—"I have waited to see whether the statement in the *Athenæum* of March 24, that Henry Melville, the schoolfellow of James Silk Buckingham, was the present 'Golden Lecturer,' would be contradicted, for I cannot help thinking that it is a mistake. Henry Melville, the Golden Lecturer, was born, I believe, in the year 1799.—James Silk Buckingham in the year 1786,—a difference of thirteen years,—much greater than is often found between contemporaries even in the public schools where boys remain till they are of an age to enter the Universities. But it appears that Buckingham went to sea at nine years old, four years before the present Henry Melville was born; unless, therefore, he returned to school after his voyage, there must be an error as to the identity of his schoolfellow."

Wellington Clock.—"You have once or twice spoken approvingly in your journal of the elegant clock-tower which now adorns the south end of London Bridge; perhaps you are not aware that although finished many months ago, as far as the stone-masons, painters and glaziers are concerned, the horologer might have gone to add the organ of order to certain *crania* in the Crimea, or he may be thus engaged at home, for any sign which the hollow-eyed case yet exhibits of the clock. A word in your column would, no doubt, draw forth the reason of the delay, and may be, expedite the movements of those whom we have to thank for it. As one of the many who cross London Bridge twice a day, I speak from experience in saying that the completion of the Wellington Clock would be a great boon, if only to correct the chronic derangements of many of its neighbours. I am, &c. A. C."

Chouse.—"Possibly your Correspondent may not be aware, and may be glad to be informed, of a very interesting note on the subject of the word 'Chouse,' by the late Sir Henry Elliot, one of our most distinguished Orientalists, in his 'Bibliographical Index to the Mohammedan Historians of India,' published in Calcutta about 1849. I regret that not having my copy of the work in this country, I am unable to specify the page. I am, &c. R. M."

To CORRESPONDENTS.—Lets.—B.—T.—L.—W. B.—W. T.—S. R.—A. M. D. C.—E. L.—Blackheath—M. N.—received.

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And when daisies and buttercups gladden my sight,

Like treasures of silver and gold.”—CAMPELL.

UNIFORM with the above. This volume is descriptive of British Wild Flowers. The object of the authoress has been to enable the un instructed reader to ascertain the name, and some particulars respecting the genera, of any pretty flower picked up; therefore the volume will be found highly useful to those who have neither time nor opportunity to consult the larger works on the subject.

The volume is illustrated with sixty Plates, representing upwards of three hundred carefully drawn and highly coloured figures of the rarest ornamental wild flowers; and a copious Index completes the general attraction and utility of the work.